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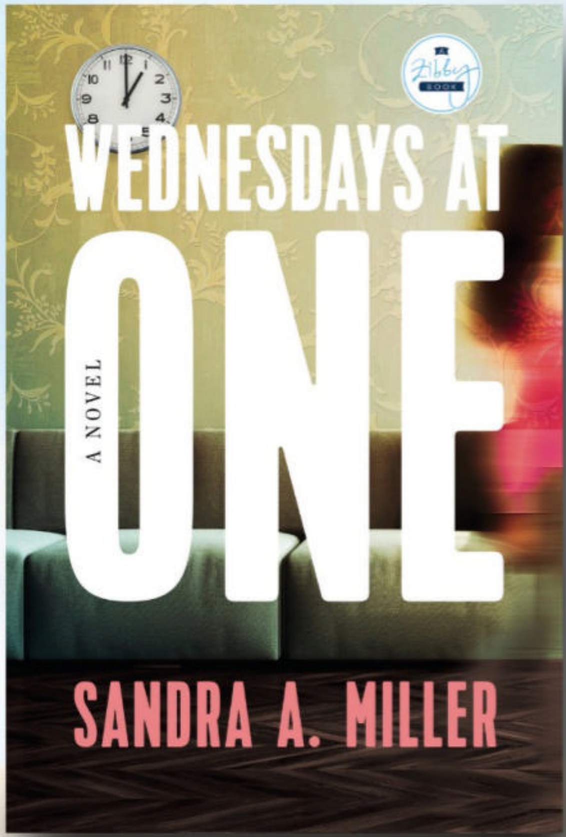
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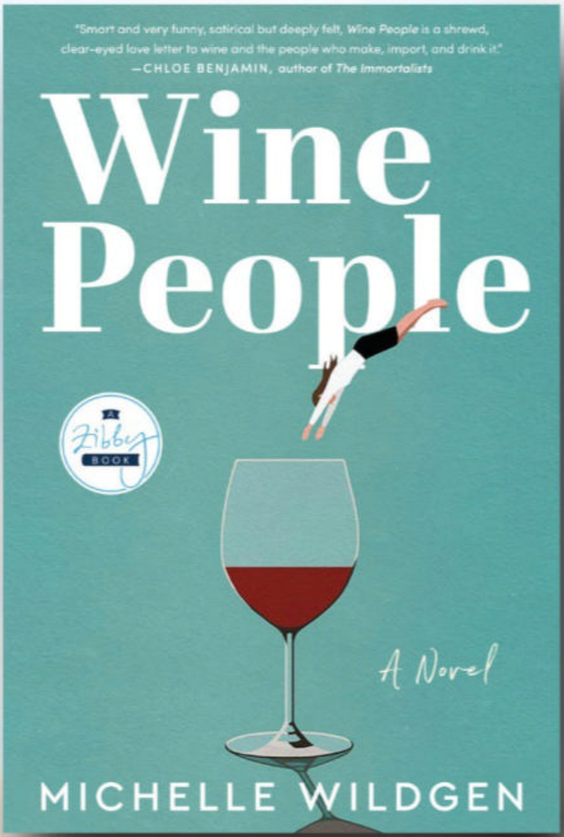
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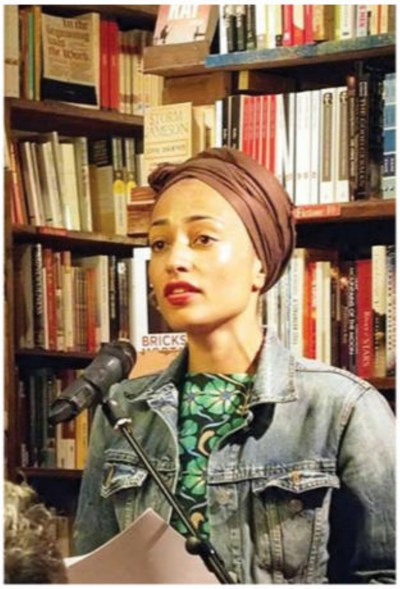

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Volume 51 • Issue 4

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Poets & Writers Magazine (issn 0891-6136) is published bimonthly by Poets & Writers, Inc., 90 Broad Street, Suite 2100, New York, NY 10004. Subscription: $29.95/year, $58/2 years; $7.99 single copy. **Subscription inquiries**: Write to *Poets & Writers Magazine*, P.O. Box 8537, Big Sandy, TX 75755-9660; call (903) 636-1119; e-mail Customer_Service@PoetsandWritersMag.com; or visit our website, pw.org. **Advertising Media Kit**: Call (212) 226-3586 or visit pw.org/about-us/advertise. Change of address: Please provide both address from last issue and new address. Allow six weeks' notice. Permissions inquiries: Requests for permissions and reprints must be made in writing to *Poets & Writers Magazine,* 90 Broad Street, Suite 2100, New York, NY 10004.

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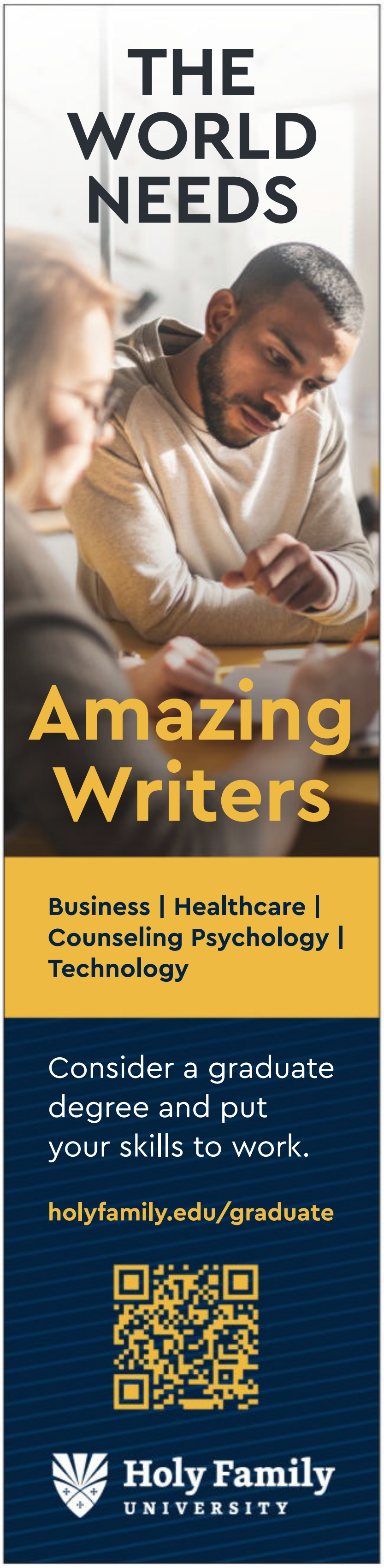

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EDITOR'S

Note

BUILDING WORLDS WITH WORDS

IN THE SPRING I HAD THE PLEASURE OF RECONNECTING WITH someone I last saw in 2016, when I spent a week in Reykjavík to attend the Iceland Writers Retreat and give a talk at the University of Iceland. That trip came at the invitation of Eliza Reid, cofounder of the retreat—and now First Lady of Iceland, having rather unexpectedly assumed the position when her husband, Guðni Jóhannesson, won the presidential election shortly after I returned home to New York City. Reid was in Manhattan in May to take part in Taste of Iceland, an annual event celebrating Icelandic culture, and to promote her book, *Secrets of the Sprakkar: Iceland's Extraordinary Women and How They Are Changing the World*. During a presentation at Scandinavia House, Reid spoke about Iceland's place atop the rankings of countries closing the gap in equality, according to the World Economic Forum's Global Gender Gap Report. It was a fascinating talk, but it was her remark about Iceland's creation of words for the national lexicon, including "*tölva* (a mixture of 'number' and 'prophetess') for computer, *friðþjófur* ('thief of peace') for a pager, and *skriðdreki* ('crawling dragon') for an armored tank," that brought to mind a number of topics explored in this issue.

That wordplay (thief of peace!) is reminiscent of the kind fostered by Matt Bell's Worldbuilding Initiative at Arizona State University, as described by Adrienne Raphel (page 12), through which participants are asked to consider how languages differ and are encouraged to invent new words, "to come up with terms using what Ursula K. Le Guin called *box-words*: neologisms that act as tiny riddles for the reader to crack open." In our special section on agents, Kate McKean solves a different kind of riddle: the book pitch (46), which is a bit like coming up with new words for the new worlds you've written, like drawing a tiny map of undiscovered lands. Contributors Esmé Weijun Wang and Jimin Han are cartographers of more familiar terrain, charting the contours of one's writing practice (25) and the editorial process as experienced by a novelist (55). And elsewhere in the issue, Brian Gresko profiles Kate Zambreno, author of *The Light Room: On Art and Care*. "Within the smallest life there's a vast cosmos of experiences," Gresko writes, "and Zambreno's project... seems in part to be recording and celebrating those quiet moments, like the blossoms on a cherry tree, beautiful but ephemeral, or a child sounding out her first word." This summer, as you set out to plan, build, map, and inhabit new worlds using words new and old, may this issue serve as a useful guide.

Kevin Larimer

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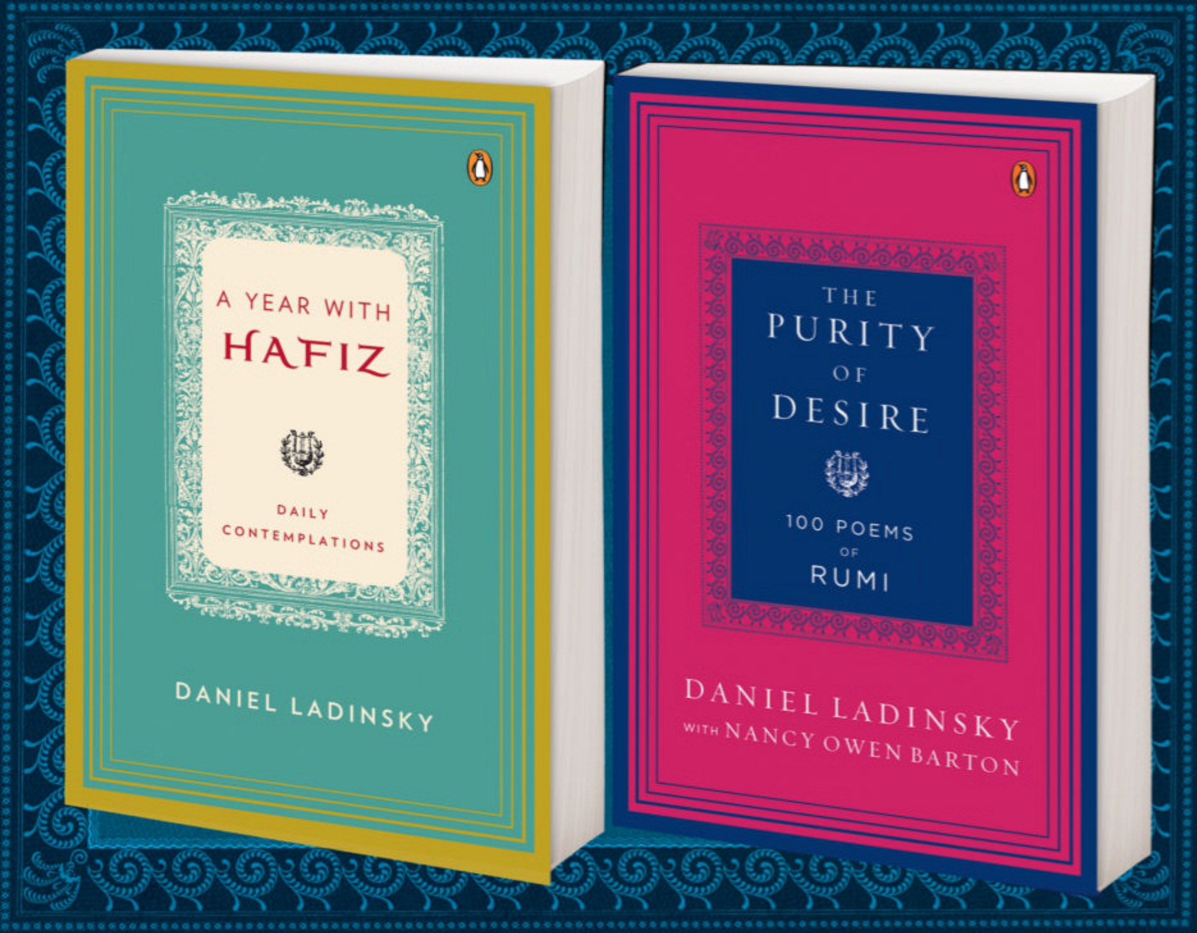

A YEAR WITH
HAFIZ
DAILY CONTEMPLATIONS
DANIEL LADINSKY
THE PURITY OF DESIRE
100 POEMS OF RUMI
DANIEL LADINSKY
WITH NANCY OWEN BARTON

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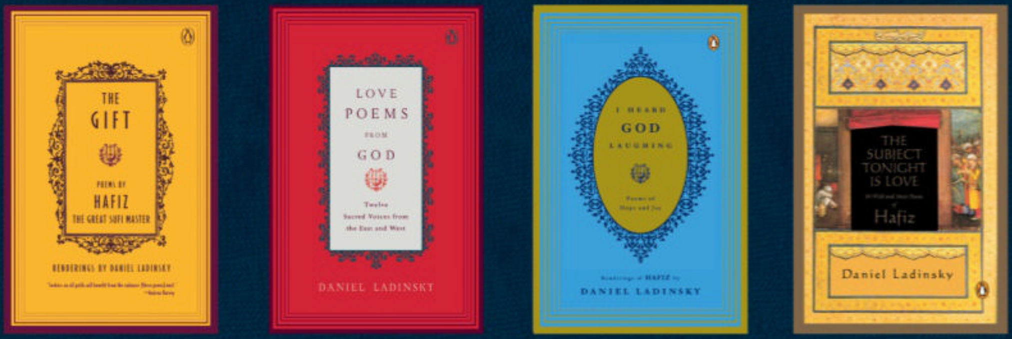

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Reactions

LETTERS

Feedback from readers

It was disappointing to read Bonnie Chau's dismissal of the social and economic threat of AI-generated imagery and text as "overblown" in "ChatGPT Revises Authorship" (May/June 2023). The data models, which are the backbone of these bleeding-edge commercial software tools, are generated through the vast, untracked consumption and storage of human creative output. The hard work and intellectual property rights of unknown hundreds of thousands of authors—possibly millions, nobody knows for certain, not even the engineers creating these systems—have been appropriated, with no credit given to those who did the original work. This ongoing, sprawling act of quite literal cultural appropriation not only defies established academic standards against plagiarism, but may also well represent the largest violation of copyright and other intellectual property law and policy in human history. I hope *Poets & Writers Magazine* is more thoughtful of the legal and ethical implications of AI and more considerate of the legal and creative interests of human poets and writers in future discussions of this dangerous and poorly understood new technology—one that is already eliminating creative jobs previously performed by humans.

LEO SCHUMAN
Helena, Montana

When Jen DeGregorio, in "Literary Prizes Under Scrutiny" (May/June 2023), writes, "While conceding that there is a fine line between mentorship and cronyism, [Claire Grossman, Juliana Spahr, and Stephanie Young] tracked a complex web of interconnection among poetry judges, prizewinners, teachers, and students—implicating some of the biggest names in contemporary poetry," it is disappointing that she doesn't elaborate. Those of us who have been writing for some time are all familiar with instances when an instructor of creative writing from a prestigious university MFA program will recognize the work of a former student, despite reading anonymous entries, and award them a prize nonetheless. There have been attempts to add caveats intended to prevent entries from former students, close friends, or relatives of the judge, but I'm sure it still occurs.

JAMIE BROWN
Milton, Delaware

Thank you for the gift of Brenda Ferber's essay "Letting Go: How I Found an Agent After Giving Up" (March/April 2023). Ferber's honest prose gracefully exposed a number of bugaboos that I, up to this point, have been too afraid to address. Like Ferber, my "mothering" and pursuit of publication can each tangle painfully with my sense of self-worth. "Letting Go" helped me face the most terrifying question of all—*What if this book never reaches an audience?*—a necessary step, I now believe, in nurturing a healthier worldview.

ELISHA EMERSON
Windham, Maine

Thank you to Brenda Ferber for dramatizing many of the contradictions of the writing life: the conflicted stance of the observer who has a need to be observed but only in certain ways, the necessity for truth in one's work while fearing the truth of the fate of that work, the management of expectations—how letting go, paradoxically, is the engine of persistence. Deconstructing Ferber's essay provides a master class in how ideas and narrative bevel together. Whatever path her career takes, I hope Ferber knows she is one hell of a writer.

ROBERT CLARK YOUNG
Mexico City, Mexico

[CORRECTIONS]

"Bringing the Joy" (May/June 2023) by Bethanne Patrick incorrectly stated that Luis Alberto Urrea was nominated for a Pulitzer Prize in Fiction for *The Hummingbird's Daughter*; in fact, Urrea was a finalist for the prize in nonfiction for *The Devil's Highway: A True Story*. "Blooming How She Must" (May/June 2023) by Renée H. Shea erroneously stated that Camille T. Dungy moved from Randolph-Macon College to teach at San Francisco State University in 2011; in fact, she moved in 2006. Additionally, Madgetta Dungy did not graduate with a BA from Cornell University, as previously stated; she was the first African American woman to graduate with a BA from Cornell College.

World-Building in Arizona

Like the creation narrative in the Bible's book of Genesis, the Worldbuilding Initiative at Arizona State University (ASU) began with "the Word." But rather than with one Word from an omnipotent creator, the initiative launched in February with new terminology coined by more than a hundred people participating in the Worldbuilding Initiative's inaugural workshop, "Constructed Languages, Box-Words, and Neologisms: Ways of Naming (and Making) the World." A public-facing program, the initiative is dedicated to creating what its leaders call "alternative narrative experiences" that encourage participants to take an active role in imagining a more equitable and sustainable future.

Matt Bell, the ASU creative writing professor who spearheads the initiative, comes to world-building from a fiction background. The author of several novels, story collections, and other books, Bell has taught courses on world-building in science fiction and fantasy, instructing ASU students on how to create alternate universes that compel readers to suspend disbelief. Bell says that effective world-building boils down to simple questions: When you set one thing in motion, what intended and unintended consequences arise? And what ripple effects might further shape the environment?

During the pandemic, when the deep flaws in systems such as U.S. health care and politics became tragically clear, Bell realized the potential for these questions to resonate beyond the creative writing classroom. "We're training our brain to imagine otherwise," he says. "How could our world be different?" He concocted a plan to expand his world-building writing course into a broader endeavor that would connect writers, artists, thinkers, and activists from across the university and beyond in activities meant to encourage a sense of collective agency: Rather than passively accept the world as it is, participants in the initiative's programming would gain some of the creative tools needed to change it. Bell took the idea to ASU's dean of the humanities, who approved it; then, rallying faculty from other departments, Bell worked for a year to bring the project to fruition.

The Worldbuilding Initiative began during ASU's spring semester this year, with four single-session workshops, all free and open to the public. Two of these workshops were held on campus, with the option for those outside the university to participate or watch online, and two were offered entirely online. The "Constructed Languages" workshop—one of the hybrid sessions—featured guest speakers Tyler Peterson, an ASU linguistics professor who specializes in endangered Indigenous languages, and MFA candidate Ro Smith, a writer of speculative fiction. Peterson and Smith opened with short lectures interrogating the concept of words,

Translating the
Untranslatable

Ro Smith, an MFA student at Arizona State University, leads a discussion at the ASU Worldbuilding Initiative's first workshop in February.

including those that are untranslatable. They also discussed how languages differ, with varying structures and approaches to communicating, and explored how they contribute to identity formation. After providing this framework, Peterson and Smith asked participants to invent new words, encouraging them to question their purpose: Were the words meant to preserve history? To facilitate oral storytelling? Peterson invited people to come up with terms using what Ursula K. Le Guin called *box-words*: neologisms that act as tiny riddles for the reader to crack open. "Miab," for instance, from China Miéville's sci-fi novel *Embassytown* (Del Rey Books, 2011), means "message in a bottle."

The initiative also offered a workshop on artificial intelligence (AI), which paired a multidisciplinary professor in the arts and humanities with an MFA student to consider the ethical and visionary dimensions of fictional and real-world AI, including contemporary AI chatbots like ChatGPT and Midjourney. Other workshops included "Sports and Games: Modeling (and Making) Reality Through Play," about how competitive entertainments mirror and shape social dynamics, and "Democracy, Consensus, and Communal Problem Solving: Imagining New Ways of Making Community," about how science fiction can help readers understand and overcome antidemocratic and fascist threats. In addition to the workshops, the initiative hosted a lecture this spring by sci-fi author Arkady Martine, who visited campus to discuss the world-building that went into her novels about space-faring societies.

More than one hundred people from diverse communities attended each workshop, hailing from as far away as New Zealand. "There's a hunger for this right now," says Bell, adding that he has been intentional about modeling the initiative on the inclusive world he wishes to create. In addition to the workshops' openness to the

Matt Bell, who spearheads the Worldbuilding Initiative at Arizona State University, where he is a creative writing professor, speaks at the initiative's first workshop.

MEGHAN FINNERTY

CONTRIBUTORS

ADRIENNE RAPHEL is the author of *Thinking Inside the Box: Adventures With Crosswords and the Puzzling People Who Can't Live Without Them* (Penguin Press, 2020) and the poetry collections *What Was It For* (Rescue Press, 2017) and *Our Dark Academia* (Rescue Press, 2022).

JONATHAN VATNER is the author of *The Bridesmaids Union* (St. Martin's Press, 2022) and *Carnegie Hill* (Thomas Dunne Books, 2019). The managing editor of *Hue*, the magazine of the Fashion Institute of Technology, he teaches at New York University and the Hudson Valley Writers Center.

SPENCER QUONG is a writer and editor from the Yukon, Canada.

DANA ISOKAWA is the editor in chief of the *Margins* and a contributing editor of *Poets & Writers Magazine*.

LEAH HAMPTON is the author of *F*ckface: and Other Stories* (Henry Holt, 2020). She teaches creative writing at the University of Idaho and divides her time between Appalachia and the Pacific Northwest.

public on multiple platforms, the initiative gathers faculty, graduate students, and professionals from different disciplines to lead programming—offering fair pay to all, Bell says. He has also sought to gather workshop leaders and participants whose identities represent many different races, genders, and sexualities.

The hope for the Worldbuilding Initiative is that the imaginative exercises offered through its workshops and the insight from invited speakers will lead to progress in the real world. In particular, workshops give participants the chance to practice their communication skills about politically fraught subjects, which should strengthen their ability to do so outside the workshop space. Bell's session on creating community and consensus, for example, featured Malka Older and Miral al-Tahawy—both novelists and activists—who led discussions of topics such as female sexuality and the Arab Spring followed by writing exercises conjuring scenarios in which mutual aid and communal decision-making would play a role.

The Worldbuilding Initiative is slated to continue at ASU in the next academic year, and Bell hopes to be in touch with leaders of similar programs under development at schools such as Rochester Institute of Technology to continue expanding the programming at ASU. Whatever the initiative has in store, it will be driven by its core mission to give people confidence that they can influence the course of events. "Think about the things about the world you're frustrated with, the things that make you think, 'There's no way to change this,'" Bell says. "Well, that's not true. To imagine it otherwise might be a great first step. Everything was once different."

–ADRIENNE RAPHAEL

Page One

Where New And Noteworthy Books Begin

"I've never eaten a person but today I might" **Open Throat** (MCD, June 2023) by Henry Hoke. Fifth book, second novel. Agent: Jim Rutman. Editor: Jackson Howard. Publicist: Claire Tobin.

◆◆

"If you drive east from Raymond, Washington, up Highway 101 and take a left just before a big sign welcomes you to the town of South Bend and you wind around into the green hills for a few miles and you take the right unmarked dirt road which branches off into the thick woods, you'll find a little cemetery." **The Loved Ones: Essays to Bury the Dead** (Dzanc Books, June 2023) by Madison Davis. Second book, first essay collection. Agent: None. Editor: Michelle Dotter. Publicist: Kourtney Jason.

◆◆

"The body is an unmarked grave before it is given a name." **Song of My Softening** (Alice James Books, June 2023) by Omotara James. First book, poetry collection. Agent: None. Editor: Carey Salerno. Publicist: Sarah Cassavant.

◆◆

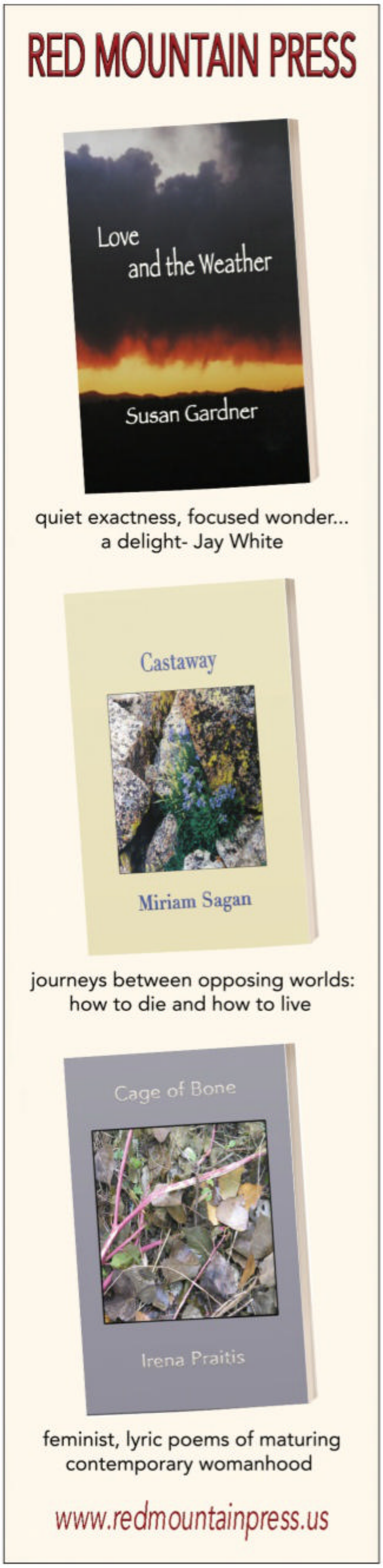
"What is your gender?" **As If She Had a Say** (Curbstone Books, July 2023) by Jennifer Fliss. Second book, story collection. Agent: None. Editor: Marisa Siegel. Publicist: None.

◆◆

"I was in Los Angeles for less than a month before I got scouted by a cult." **Strip Tees: A Memoir of Millennial Los Angeles** (Henry Holt, July 2023) by Kate Flannery. First book, memoir. Agent: Meredith Miller. Editor: Lori Kusatzky. Publicist: Catryn Silbersack.

◆◆

"Dearest Sister, The moon has roved away in the sky and I don't even know what the pleiades are but at last I can sit alone in the dark by this lamp, my truest self, day's end toasted to the perfect moment and speak to you." **I Am Homeless if This Is Not My Home** (Knopf, June 2023) by Lorrie Moore. Twelfth book, fourth novel. Agent: Melanie Jackson. Editor: Victoria Wilson. Publicist: Kathy Zuckerman.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Big Change to Canadian Poetry Prize

For more than two decades, Canada's Griffin Poetry Prize divided submissions into two pools: one for books written or translated into English by Canadian poets and another for such books by poets from around the world. A prize, last year valued at $65,000 Canadian (approximately $48,000), went to the winner of each cohort. Last September, however, the Griffin announced that all poets and translators would vie for a single prize. Worth $130,000 Canadian (approximately $96,000), the Griffin is now reportedly the largest international award of its kind. The change has drawn criticism from some in the Canadian literary world who fear that Canadian poets and presses are losing a major platform.

Canadian businessman Scott Griffin, who cofounded the Griffin Poetry Prize in 2000 alongside five acclaimed writers serving as trustees, including Margaret Atwood and Robert Hass, frames the change to the prize as a sign of confidence in Canadian poetry. While the dual-winner system was conceived to put Canadian and international poets on the same stage at a time when Canadian poets needed publicity, today "Canadians can more than hold their own," Griffin says.

But the idea that Canadians are now competing on "equal footing" with their peers abroad, as Griffin has told the media, is "disingenuous at best," according to Canadian writer Alicia Elliott. In a September 2022 column for the Canadian Broadcasting Corporation (CBC), she argued that poets outside Canada

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"I jumped off an Iowa City bridge into the Iowa River my freshman year of college because I had been reading too much William Blake and Walt Whitman and William Butler Yeats." **Birding While Indian: A Mixed-Blood Memoir** (Mad Creek Books, June 2023) by Thomas C. Gannon. Second book, first memoir. Agent: None. Editor: Kristen Elias Rowley. Publicist: Samara Rafert.

◆◆

"'You cannot set net for fish today.'" **My Side of the River: An Alaska Native Story** (University of Nebraska Press, July 2023) by Elias Kelly. First book, memoir. Agent: None. Editor: Matt Bokovoy. Publicist: Jackson Adams.

◆◆

"Things got terribly ugly incredibly quickly" **So to Speak** (Penguin Books, July 2023) by Terrance Hayes. Ninth book, seventh poetry collection. Agent: Ana Paula Simões. Editor: Paul Slovak. Publicist: Kristina Fazzalaro.

◆◆

"When I opened the suitcase and took out the knife, wrapped in a grimy old rag tied with a knot and covered in dark stains, I was just over seven years old." **Crooked Plow** (Verso, June 2023) by Itamar Vieira Júnior, translated from the Portuguese by Johnny Lorenz. Third of four books, first of two novels. Agent: None. Editor: Cian McCourt. Publicist: Tim Thomas.

◆◆

"Weeks diffuse into each other like / they're sprayed; jetted, they shoot certain:" **Console** (Farrar, Straus and Giroux, July 2023) by Colin Channer. Fifth book, second poetry collection. Agent: None. Editor: Jonathan Galassi. Publicist: Joshua Porter.

◆◆

"'Would you like a Hot Wheel or a Barbie, sir?'" **Gay Poems for Red States** (University Press of Kentucky, June 2023) by Willie Edward Taylor Carver Jr. First book, poetry collection. Agent: None. Editor: Abby Freeland. Publicist: Jackie Wilson.

◆◆

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GRIFFIN POETRY PRIZE

South Korean poet Kim Hyesoon reads from *Autobiography of Death* (New Directions, 2018), winner of the 2019 international Griffin Poetry Prize, during a ceremony in Toronto with translator Don Mee Choi (*left*).

tend to be "better funded and more widely reviewed," factors that may make them less competitive for the prize or finalist list. To be considered for the Griffin, a press must submit a first-edition poetry collection published during the year prior to the award. In the case of translated works, translators split the cash prize with the original poet; the former receives 60 percent and the latter 40 percent of the award. (Self-published books are ineligible.)

As it turns out, three Canadians did make this year's longlist and two progressed to the shortlist: Susan Musgrave for *Exculpatory Lilies* (McClelland & Stewart, 2022) and Iman Mersal for *The Threshold* (Farrar, Straus and Giroux, 2022), translated from the Arabic by Robyn Creswell, who is American. But they are up against three U.S. poets: Ada Limón, Roger Reeves, and Ocean Vuong. The 2023 winner was slated to be announced on June 7, after this writing.

The Griffin organization has offered something of a consolation prize to Canadians, creating a new award of $10,000 Canadian (approximately $7,400) for a first book by a Canadian poet, selected from the submissions to the larger international prize. The 2023 winner, announced in May, is Emily Riddle for *The Big Melt* (Nightwood Editions, 2022). But even as it carves out space for debut Canadian poets, that prize is evidently a very different kind of opportunity than the flagship Griffin. Previously there were three Canadian finalists, each of whom received at least $10,000 Canadian. Now the Griffin judges will select a ten-book longlist and a five-book shortlist of international poets; shortlisters will each receive $10,000 Canadian.

Poet D.M. Bradford says their life transformed after being named a finalist for the 2022 Canadian prize for their debut collection, *Dream of No One but Myself* (Brick Books, 2021). It was a "huge factor" in their ability to quit their day job to pursue poetry full-time. The recognition bolstered both their confidence and profile. "Nothing else I've experienced can be compared to the scope of the media coverage the Canadian prize was able to generate," they say. "Opportunities, interest in my work, and platforms to present it grew in a way I could never have expected." As a finalist, the $10,000 Canadian Bradford received gave them "an added bit of stability."

Money and professional opportunity aside, Bradford says the restructuring betrays a misunderstanding of why Canadians valued the national prize: "The place the Griffin earned in the Canadian poetry community wasn't a matter of it leveling the playing field for our poets; it was the fact that it massively celebrated our poets and their work because they're worthy of massive celebration." Bradford questions the impulse to have Canadians measure up against those elsewhere: "There's real insecurity in the argument that celebrating Canadian poetry on its own was some kind of cheat code."

Alayna Munce, publisher of the Canadian poetry press Brick Books, similarly extolled the value of the national prize: "For over twenty years it opened a space for serious public conversation about Canadian poetry." Brick Books published Bradford's shortlisted volume as well as three other Griffin finalists and two winners. "Literary prizes are huge for the discoverability of our books," Munce says. "And even bigger as door-openers for our poets."

The discord between Griffin and some Canadian poets, then, is at least partially philosophical—or reflects different priorities. Scott Griffin believes in doubling down on the international prize because "poetry crosses all borders," he says. He expressed concern that Canada sometimes has a "parochial view" of the arts, prioritizing the local at the expense of the international. Surely many Canadians would dispute this claim, but as critic Amanda Perry points out in the Canadian literary journal the *Walrus*: "Philanthropists can, at the end of the day, do whatever they think is best."

It remains to be seen whether the Griffin can rally the "massive celebration" for global poetry in English that it did for Canadian poetry. James F. English, the author of *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value* (Harvard

University Press, 2005), says it is difficult to earn status on the international stage. Individual poets may be thrilled by the opportunity to win $130,000 Canadian ($96,000), but the Griffin must still compete with many older national and international awards to capture the attention of a global audience and achieve Scott Griffin's stated objective to "raise the profile of poetry."

The deadlines for submissions to the 2024 Griffin Poetry Prize are June 30 for books published between January 1 and June 30, 2023, and December 31 for books published in the second half of the year. –SPENCER QUONG

Scams Bait Self-Published Authors

On March 20, Bruce Nichols, senior vice president and publisher of Little, Brown, received a disturbing call from a self-published children's book author. The writer said she'd been contacted by someone named William Choby, who claimed to be an editor at Hachette, which is Little, Brown's parent company. Choby said her agent had given him a digital copy of her book and that he wanted to publish it with Little, Brown Books for Young Readers. But to do so, Choby told the author, she would need to pay steep fees for removing the book from the self-publishing platform and licensing it. Although the author didn't have an agent, which should have been the first red flag, she paid him nearly $15,000. When Choby stopped returning her calls, the author became desperate. She flew from her home in California to New York City, appeared in the lobby of Hachette's office building, and asked for Choby. No one by that name worked there.

Scams targeting writers have existed for decades. But this particular scheme—in which a con artist impersonates a legitimate editor, agent, or filmmaker at an established company to coax huge payments from authors—has become increasingly common. The cost to writers nationwide has reached millions of dollars, estimates Victoria Strauss of Writer Beware (writerbeware.blog), a service founded in 1998 to warn authors about literary scams. Sponsored by the Science Fiction and Fantasy Writers Association (SFWA), Writer Beware tracks literary fraud across genres and has been cited by the Authors Guild as a resource for writers.

According to Strauss, scammers will say, "'We've gotten interest from a major publisher, and we want to represent you.' All of this is essentially bait to get the writer to respond so they can give a hard sell for some overpriced service of dubious value that may or may not be delivered."

Writer Beware has published a list of more than one hundred fifty organizations that have allegedly falsely claimed to be publishers, literary agencies, or marketing companies based in the U.S. or Canada; in many cases they are actually located overseas, which makes it easier to evade prosecution, says Strauss. She cited one extreme example: PageTurner Press and Media (not to be confused with Pageturner, a legitimate content producer and book agency in New York City), which she says is based in the Philippines, reportedly offers to redesign and republish authors' self-published books for a low price, then bombards them with proposals of more expensive marketing services. PageTurner representatives also promise deals with Big Five publishers, then ask for large sums to make it happen, or they say they are producers who want to make a movie based on an author's book, persuading them to "invest" $20,000 in the film's publicity campaign, Strauss says. If the author pays that amount, the so-called producers ask for $300,000 to coproduce the fake film. PageTurner did not respond to multiple requests for comment.

IN MEMORIAM

Niels Aaboe
Martin Amis
Heather B. Armstrong
Clayton Carlson
Joan Clark
Michael Denneny
David Elliott
Royston Ellis
Rafael Guillén
Haidar Haidar
Mary Jo Iuppa
Ken Keegan
María Kodama
Robert Patrick
Julie Anne Peters
Rachel Pollack
Abel Ernesto Parentini Posse
Phyllis Raphael
Kate Saunders
Meir Shalev
Amy Silverstein
Knute Skinner
D.M. Thomas
Blair Tindall
Dubravka Ugresic
Diane Vreuls
Rick Wolff
John Woods
Bill Zehme

A writer in his nineties was allegedly taken in by a PageTurner Press and Media impersonation scam last year, shortly before his death in December 2022. Promised a deal with Basic Books, an imprint of Hachette, the man was given a fake contract and bilked of nearly $800,000, says Min Lee, Hachette's executive vice president and general counsel.

"We were in complete shock that that could happen, and I am very upset personally," Lee says. "It's terrible when your company name is being used and you hear of people losing tons of money."

Kirby Kim, a literary agent with Janklow & Nesbit Associates, says his name was used at least six times earlier this year by a scammer, who contacted writers from a bogus e-mail address. One author even spoke with the scammer over the phone thinking he was Kim. The scammer claimed he represented interest from Penguin Random House and asked for a finder's fee.

Cheryl Davis, general counsel of the Authors Guild, has seen these scams run rampant. "You've got writers dealing with people from all over the world at this point," she says, adding that older writers and those with intellectual disabilities are most vulnerable.

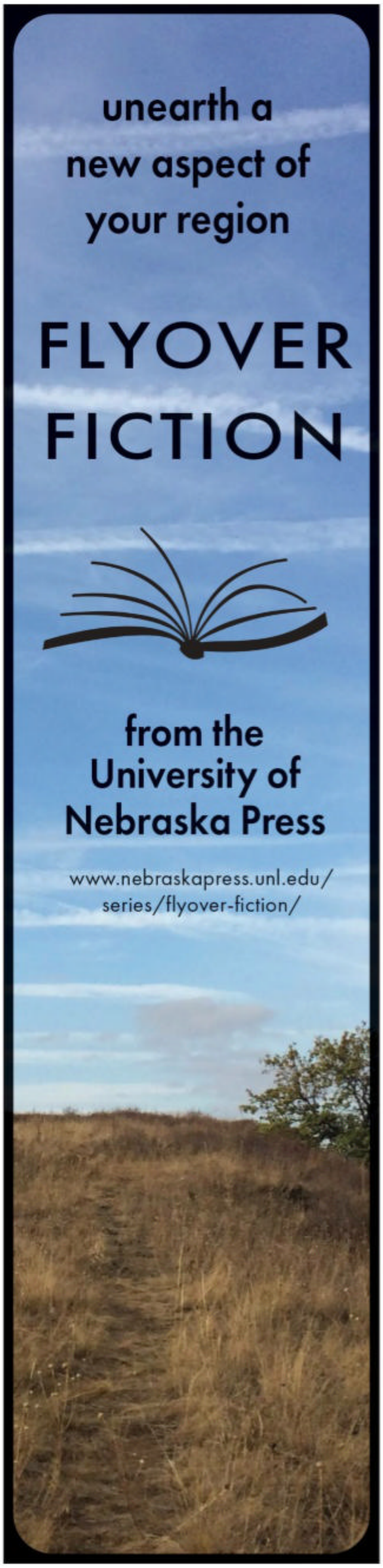
Victims of such hustles have little recourse. They can report the fraud to the Authors Guild or Writer Beware,

Continued on page 20

Small Press Points

"Whose voices aren't being heard right now, and why?" This question drove Florence Howe's decision to establish the **Feminist Press** (feministpress.org) in Baltimore in 1970—and it continues to motivate the press today, says editorial director Lauren Rosemary Hook. Initially responding to a call by second-wave feminists to expand the canon of literature by women, the press reprinted then-overlooked authors like Zora Neale Hurston and Charlotte Perkins Gilman while supporting newer voices like Barbara Ehrenreich and Grace Paley, helping to make them household names. "But there are still many people who struggle to see their experiences represented in print, whether they are considered too niche, too intersectional, too experimental, or too risky for mainstream publishers," says Hook. "It's our mandate to seek out and give a platform to those voices." Now a nonprofit based in Manhattan at the Graduate Center of the City University of New York, the Feminist Press publishes twelve to fifteen books a year in multiple genres, including fiction, memoir, political nonfiction, translation, and hybrid genres, which editors acquire through direct solicitation and two open reading periods annually. The press will be open to no-fee submissions of fiction and nonfiction in English during the month of July. "We see open submissions as a crucial component of serving our mission by countering the gatekeeping practices that disproportionately disadvantage writers who lack access to traditional pathways to publication," says Hook, adding that many of the press's most successful titles have come through open submissions, including Bishakh Som's graphic story collection, *Apsara Engine* (2021), and Grace M. Cho's memoir about her family history rooted in Cold War–era Korea, *Tastes Like War* (2021), which was a finalist for the National Book Award. "We are seeking books from insurgent and marginalized writers that drive the feminist conversation forward and spark dialogue in nuanced and exciting ways," Hook says. Titles forthcoming this year include Shahd Alshammari's *Head Above Water*, a memoir about the author's experience with multiple sclerosis and her career in higher education, and Soula Emmanuel's *Wild Geese*, a novel about an Irish trans woman who reunites with an old flame while living in Scandinavia. "We're especially drawn to voice- and vision-driven stories as well as genre-defying texts," says Hook.

THE FEMINIST PRESS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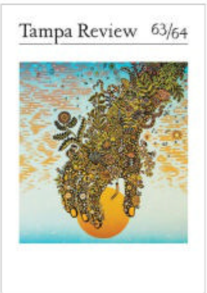
Literary MagNet

When Greg Marshall began writing the essays that would become his memoir, *Leg: The Story of a Limb and the Boy Who Grew From It* (Abrams Press, June 2023), he wanted to explore growing up in Utah and what he calls “the oddball occurrences in my oddball family.” He says, “I wanted to call the book *Long-Term Side Effects of Accutane* and pitch it as *Six Feet Under* meets *The Wonder Years*.” But in 2014 he discovered his diagnosis of cerebral palsy, information his family had withheld from him for nearly thirty years, telling him he had “tight tendons” in his leg. This revelation shifted the focus of the project, which became an “investigation into selfhood, uncovering the untold story of my body,” says Marshall. Irreverent and playful, *Leg* reckons with disability, illness, queerness, and the process of understanding our families and ourselves.



“Perhaps no literary magazine editor has done more to shape the course of *Leg* than Yi Shun Lai,” says Marshall. In 2017 in **Tahoma Literary Review** (tahomaliteraryreview.com), Lai published Marshall’s essay “Lies My Mother Told Me,” about the newspaper column his mother wrote from 1997 to 2002; printed in community and business periodicals in the western U.S., the column covered her experience with non-Hodgkin’s lymphoma, people living with illness, and their family. Lai, who at the time was the journal’s nonfiction editor, urged Marshall to more rigorously research the column and confront familial and cultural narratives around illness and disability that are now central to *Leg*. The journal is committed to offering constructive feedback and paying for accepted work ($55 for shorter pieces or $135 for longer ones). Published three times a year in print and in e-reader format, the journal will open to submissions of poetry, fiction, and nonfiction via Submittable in August. ◆◆ Marshall says he “figured out *Leg*’s playful, wistful, sharp-tongued tone” while writing “Suck Ray Blue” (a play on the French phrase “sacré bleu”). The essay, about a middle-school trip to Paris, was later published in a fiftieth anniversary issue of **Tampa Review** (tampareview.org). Faculty members of the University of Tampa who edit the journal select poetry, fiction, nonfiction, translation, and cross-genre work for the print biannual as well as occasional online features. Marshall praises *Tampa Review*’s print edition as a “polished, artistic finished project,” which the editors describe as “a gallery space in print” that follows in the tradition of book arts and illuminated manuscripts. Submissions in all genres will be open via Submittable from September 1 to December 31. ◆◆ **Off Assignment** (offassignment.com) is “a travel magazine that breaks the rules by making the rules: Contributors can respond to one of a handful of place- and travel-based prompts,” says Marshall, who is a contributor and advisory board member of the online publication. “The name of the magazine comes from the idea that some of the best stories come when we stray from the assigned article or story we’re reporting.” The magazine releases all of its work in themed columns; subjects include “words that resist translation into English”; “brief, ambient portraits of places at a specific time of day”; and “Letter to a Stranger,” the title of a regular column. Marshall commends the magazine’s collaborative and kind editing process as well as its “innovative, inclusive, fun-loving spirit.” *Off Assignment* has published writers such as Melissa Febos, Pico Iyer, Lauren Groff, and Rafia Zakaria. Submissions are open year-round via Submittable. ◆◆ Marshall says that placing his essay “Secksi” with print biannual **Foglifter** (foglifterjournal.com) made him a braver writer. “It showed me that there is a market for frank depictions of intimacy and sex from a disabled perspective. Especially when I’m writing about disability, I don’t want my work to feel neutered,” he says. *Foglifter*, which publishes poetry, fiction, nonfiction, and hybrid work by queer and trans writers, encourages “transgressive, risky, challenging subject matter” and “innovative formal choices.” Foglifter Press also publishes anthologies and chapbooks and collaborates with the *Rumpus* on the “Queer Syllabus” project, through which writers publish short online posts about authors or books they believe represent a queer literary canon. Submissions to the magazine will be open in all genres from September 1 to November 1. ◆◆ “In composing essays it can be important to occasionally get back to basics for me,” says Marshall. “In a genre that’s filled with nuance, it helps me to return to the idea of a simple arc, an epiphany: What’s the takeaway here? Remind me again why I just spent a thousand words with you?” Marshall asked these questions while revising an essay on marrying his husband, which he published in **Transformations** (transformationnarratives.com), an online magazine specializing in narrative nonfiction on life-changing experiences. Editor Steven Beschloss launched the journal at Arizona State University during the pandemic, noting how compelling personal stories can help drive social transformation. The editors are open to pitches and submissions year-round via e-mail.

—DANA ISOKAWA

LUCAS SCHAEFER

Continued from page 18

file a complaint with the Federal Trade Commission (FTC), or contact the U.S. Attorney General's office or the FBI. But they are unlikely to recoup their money, says Strauss.

"The typical amount lost per author is usually not big enough for law enforcement to get involved," she says.

The Authors Guild did apparently succeed in stopping one scam. An organization calling itself Silver Ink Literary Agency allegedly promised authors publication with top houses if they paid a "contributor's fee" of several thousand dollars or purchased other purported services. Silver Ink, which is also reportedly based in the Philippines, claimed that the Authors Guild had a partnership with these publishers. Because the Authors Guild was among the organizations being impersonated, it sent a cease-and-desist order to Silver Ink in 2021 and reported the scheme to law enforcement and the FTC. Silver Ink—which has an F rating with the Better Business Bureau due to a "pattern of complaints"—later claimed that it would cease operations.

A writer's best defense against scams is awareness of how they operate. Kim suggests that writers educate themselves about how literary deals work so they can spot red flags. While agents do sometimes contact authors out of the blue, for example, they would never do so on behalf of individual presses or demand a fee.

"We are looking to place and sell things with the publishers in competition with each other," says Kim. "No matter how validating and exciting it is to get a call from an agent, as soon as they ask you for money, game over."

John Doppler, a watchdog for the Alliance of Independent Authors, says writers should consult organizations that advocate for them. The Alliance, for example, vets self-publishing services and offers guidebooks, a blog, and podcasts to educate authors. Writers should also check the websites and social media accounts of agents, editors, and publishers, where scam warnings might be posted. Janklow & Nesbit, for example, warned about impersonation scams on Instagram in April. "The first line of defense against new or familiar scams will always be well-informed—and appropriately skeptical—authors," says Doppler. **–JONATHAN VATNER**

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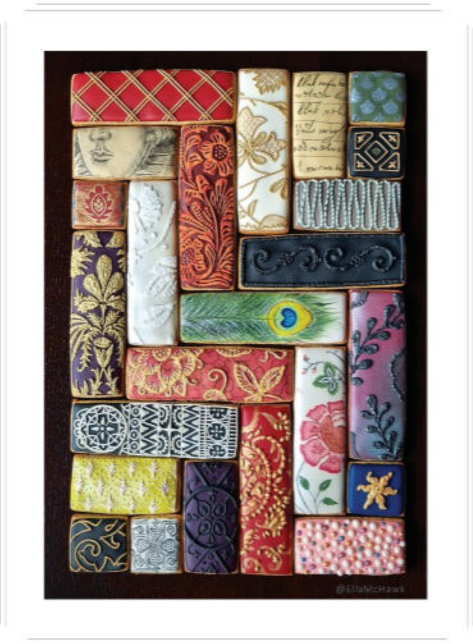

THE WRITTEN IMAGE ◆◆ Like many people, Ella Hawkins turned to baking to cope with the social isolation imposed by the COVID-19 pandemic. Defying the bread-making craze that swept social media, the British scholar opted to make decorated biscuits—or cookies, as Americans call them—in conversation with her academic field: design history. The first set she posted on Instagram in 2021 was an homage to William Morris, the nineteenth-century British textile designer. She flavored the dough with orange, cardamom, and vanilla; after baking the biscuits, she hand-piped elaborate floral patterns onto them with various shades of royal icing. Hawkins has used a similar method for crafting the many biscuits that have followed, often inspired by literary subjects that intersect with design: costumes from the historical-fantasy TV drama *Outlander*, based on the novel series by Diana Gabaldon; objects in the collection of Jane Austen's House in Chawton, England, where Hawkins was a 2021 artist-in-residence; medieval illuminated manuscripts; Georgian-era bookbinding tools; and more. Hawkins made the set pictured above to celebrate the release of her book, *Shakespeare in Elizabethan Costume: 'Period Dress' in Twenty-First-Century Performance*, published in 2022 by Bloomsbury. Each of the twenty-four biscuits corresponds to a different costume, portrait, or place featured in the volume; a key identifying the origin of each motif in the set can be found on her website, ellahawkins.com. While they may function as visual artworks, Hawkins's biscuits are primarily culinary creations: "As long as I've got a good photograph of the finished set, I'm very happy for the biscuits to be eaten and enjoyed," she says. But that has not stopped her from publicly displaying her edible wares, as she did last summer at the Crawford Art Gallery in Cork, Ireland, where she held a residency and made biscuits responding to the gallery's "Meat and Potatoes" exhibition. While many subjects appeal to Hawkins as a biscuit artist, she expects books to remain her constant muse: "Literature will always be a big source of inspiration for me," she says, "particularly because it brings together my academic and artistic interests."

ELLA HAWKINS

Q & A

Meg Reid Leads Hub City

In March, Hub City Writers Project (HCWP) of Spartanburg, South Carolina, one of the South's leading literary nonprofits, named Meg Reid its new executive director and publisher, succeeding Anne Waters. Reid has spent the past ten years with HCWP and since 2017 has served as director of Hub City Press and programs. Under Reid's leadership the famously "scrappy" press, founded nearly three decades ago, has garnered national accolades for publishing diverse voices in Southern poetry, fiction, and nonfiction. As executive director, Reid continues to oversee the press as well as the entire Hub City ecosystem, which includes fellowship and workshop programs, outreach to schools, and the Hub City Bookshop in Spartanburg. An innovative editor, designer, and fund-raiser, Reid spoke about her vision for HCWP.

Can you give us a brief history of HCWP and where the organization is now?

We've been around since 1995, when a group of local writers started Hub City in the spirit of the Depression-era Federal Writers' Project, which published place-based anthologies of local narratives. In 2010 we went national with our distribution and publicity and opened our bookstore. I came in shortly after that, when there was already a lot of goodwill for us in the state. My job initially was to boost the organization nationally, and say, "Hey, look at us!" We are much better known now—I don't get as many blank stares when I go to AWP as I used to.

How do you see all the organization's parts working together?

We are the only literary publisher in South Carolina, the only organization offering these things on a large scale. It's difficult because the arts infrastructure isn't here the way it is in places like New York City, so I want us to become a full-service literary programmer for the region. I am committed to transparency and decentralization in publishing systems.

How do you find writers? How do they find you?

The primary ways we find writers these days is through our open reading periods and through other authors and word-of-mouth. The bookshop, contests, and so forth build our network, so writers bring writers to our attention. Also we have been very open about our goal to be intentionally corrective by representing the incredible diversity of the South, and we're honored that so many writers from so many backgrounds find a home with us.

What are your favorite editorial projects?

I feel very connected to all of my authors, but one person I think of is Ashley M. Jones. She is a great poet, and we didn't know when we published her that she was going to become the first Black poet laureate of Alabama and the youngest. She came back to us for her book *Reparations Now!*, and that book was really important to me. Another one is Carter Sickels's novel *The Prettiest Star*, which covers the rural AIDS crisis in the 1980s, won awards, and has been read by so many people. We changed things with those books and changed ourselves.

What is Southern literature in the twenty-first century?

We have always focused on the people who are here, but the South is not a monolith. It's one of the most diverse and queerest regions in the country, with so many rich communities. We want people to expand their notions of the South, and a book like Anjali Enjeti's *The Parted Earth*, about the immigrant experience in Atlanta, is a great example. We are very interested in books that upend traditional Southern stories.

Do you think the moniker "regional literature" helps or hinders books or writers?

Regional is the opposite of centralized; it is the opposite of conglomerate. It's specific. It's authentic. And the authors who have made the most impact in the past century deal in specificity of place and people. Hub City is proudly regional, and because we're a nonprofit, it makes us more tightly aligned to our mission. There is a real benefit to being regional, to saying we're not worried about everybody else out there. —LEAH HAMPTON

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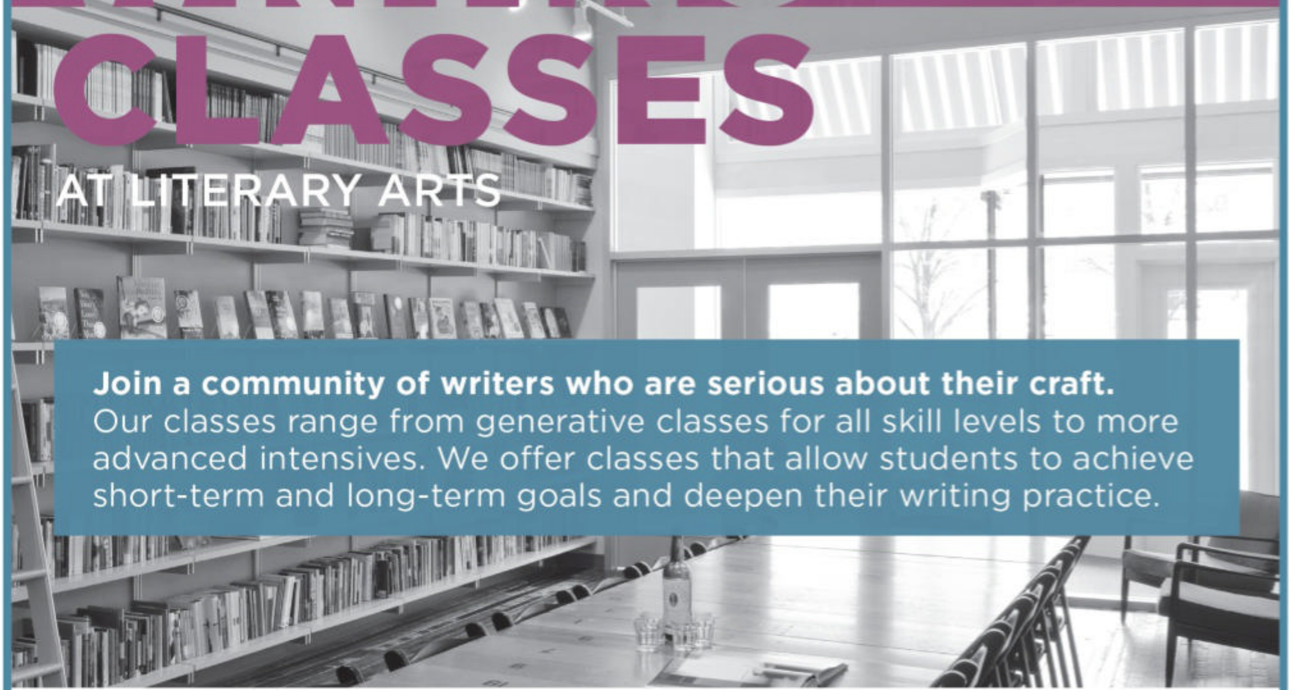

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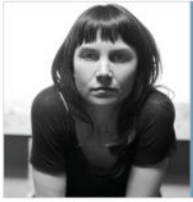

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Margaret Malone

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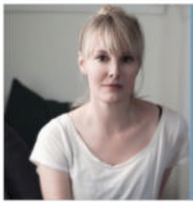

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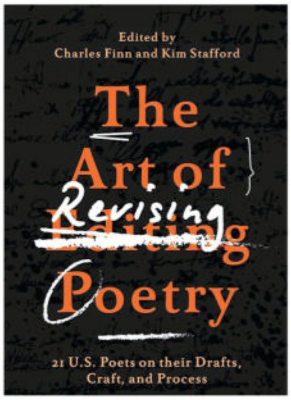
The Time Is Now

Writing Prompts and Exercises


Edited by
Charles Finn and Kim Stafford
The Art of Revising ~~Editing~~ Poetry
21 U.S. Poets on their Drafts, Craft, and Process

Suggested Reading:
The Art of Revising Poetry: 21 U.S. Poets on Their Drafts, Craft, and Process (Bloomsbury, June 2023) edited by Charles Finn and Kim Stafford

"There has long been a gap in the writing trade," the editors write in the introduction to this unique volume. "Books written to serve writers offer strategies to fight writer's block, to enrich the creative imagination, and to seek publication—but offer little about how a work evolves through revision, how it gets clearer, stronger, and deeper, start to finish." Enter *The Art of Revising Poetry*, which displays side-by-side sets of first drafts and final versions of poems by Jane Hirshfield, Naomi Shihab Nye, Terry Tempest Williams, and eighteen others to track the precise details of the creative process. The behind-the-scenes look includes full-page reproductions from the poets' personal notebooks and an essay by each poet about "how and why the poem changed between drafts, how it was expanded, distilled, transformed, revised, and finally released from the labors of change."

Poetry: To a Young Poet

"If you haven't taken the Amtrak in Florida, you haven't lived," writes Megan Fernandes in her poem "Letter to a Young Poet," which appears in her third collection, *I Do Everything I'm Told*, published by Tin House in June. The poem's title borrows from Rainer Maria Rilke's renowned collection of letters to a young poet seeking his guidance, published in 1929. Fernandes's poem addresses a nameless "you" while simultaneously revealing details about the speaker, producing a sense of intimacy that presents two sides of a correspondence, its lines swerving associatively, as the pieces of advice turn increasingly lyrical. "It's better to be illegible, sometimes. Then they can't govern you," writes Fernandes. "Sleep upward in a forest so the animal sees your gaze." Taking inspiration from the lyrical techniques evident in this poem, write a poem of your own that offers advice to a younger version of yourself. Instead of simply giving your younger self practical advice, how can you propose a new way to see?

Fiction: Summer Nights

Sandy and Danny's summer nights in *Grease*, Tony and Maria on a fire escape in *West Side Story*, Joe and Princess Anne's single day together in *Roman Holiday*—the summer romance is a common trope in film and literature for good reason. In an article for the online therapy company Talkspace, therapist Cynthia V. Catchings notes that summer is a time "to escape from routine and open up to new people and experiences." A welcome uptick in the production of serotonin due to the increase in sunlight, the relaxed school and work schedules, and the ubiquity of breezy summer clothing all account for feeling good and at ease. Inspired by fun summer flings, write a short story in which two characters experience a whirlwind affair. Play with the conventions of this trope and try upending the expectations associated with a romantic story.

Nonfiction: What a City Says

In the foreword to *Once a City Said: A Louisville Poets Anthology*, published by Sarabande Books in June, editor Joy Priest recounts driving from Provincetown, Massachusetts, to Houston at the height of the pandemic in the summer of 2020. At one point she stops in Richmond, Virginia, and drives down Monument Avenue with "its parade of Confederate statues lining the street's median," and later, in Louisville, Kentucky, notes how "the streets were filled with smoke, flash-bangs, and tear gas, not just over the murder of George Floyd but also over the murder of one of our own by Louisville police: Breonna Taylor." Write an essay structured around a road trip in which the places you visit are central to the essay's subject. Consider the history of the places you have visited as well as the encounters you have had there.

For weekly writing prompts delivered via e-mail, sign up for our newsletter at pw.org/writing-prompts-exercises, where you'll also find our archive of nearly 2,000 writing prompts and The Best Books for Writers, a list of suggested reading for creative writers.

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The Productivity Equation

BUILDING A WRITING PRACTICE WHILE LIVING WITH LIMITATIONS

ESMÉ WEIJUN WANG is the author of the *New York Times* best-selling essay collection *The Collected Schizophrenias* (Graywolf Press, 2019) and the novel *The Border of Paradise* (Unnamed Press, 2016). She is a contributing editor of *Poets & Writers Magazine* and the founder of the Unexpected Shape Writing Academy, for ambitious writers living with limitations. She can be found at esmewang.com.

To be a writer is to spend time writing—along with reading, observing, and finding novel ways to color-catalogue one's books—but traditional rules about what's required of writers often assume able-bodied, neurotypical individuals without caretaking responsibilities. Stephen King's iconic *On Writing: A Memoir of the Craft* (Charles Scribner's Sons, 2000) is one popular source of these rules: "The sort of strenuous reading and writing program I advocate—four to six hours a day, every day," writes King without a hint of irony, "will not seem strenuous if you really enjoy doing these things and have an aptitude for them." According to King, the only things that could possibly prevent one from taking his prescription would be a lack of interest or talent.

Had I never read *On Writing*, I likely would have still picked up on the long-familiar baseline assumption that writers, if they're to be taken seriously, will be sure to write daily. After all, my professor of advanced writing in college had us physically submit a document that stated the exact time of day we'd commit to writing, without fail, every single day of the week. And for years I followed King's advice without knowing it, spending long days at my laptop for seven to eight hours at a time while I worked on my first book.

But in the years following the publication of *On Writing*, I spoke to mothers who felt that the exhortation to write daily, for hours at a time, *or else!* was unrealistic. These were mothers who were also successful writers—people who had discovered that with the unequal parenting responsibilities so often assigned to women, it simply was not possible to write every day while attending to their children, in addition to covering their own basic needs. They found it discouraging that their daily realities were being ignored; they were bothered that the people who disagreed with King and the advice of proselytizers like him were so often women.

Nor do these rules properly account for those with limitations such as chronic illness and disability, which can make adherence to daily, lengthy writing sessions physically and/or mentally impossible. After becoming ill in 2012 and being diagnosed with a handful of chronic

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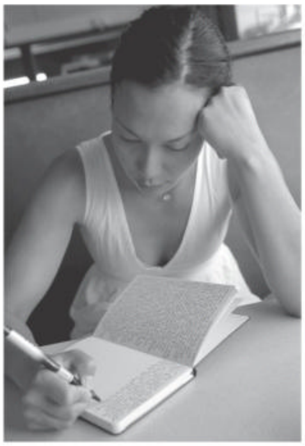

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long-term ailments, I found that though I wasn't a mother I, too, could no longer write every day the way I once had. For one, I was incapable of remaining upright much of the time, making my epic laptop marathons a long-ago dream. "Bad days" and illness flares meant that on some days, I couldn't write three sentences, let alone three thousand words.

Despite the challenges that these, and still other, limitations present, it remains possible to build a robust writing practice. While creating the curriculum for the Unexpected Shape Writing Academy, my online writing school for memoir writers living with limitations, I realized that in addition to discussing and learning about ethics and writing, writing about trauma, organizing research, and so forth, my students truly wanted to learn how to be writers when a regular writing habit is out of reach. I have since taken my own strategies and distilled them to a handful of elements.

The Productivity Equation is what I call the backbone. With this tool you can consider your limitations, assess resources, and look at the things you need to get done to reach your goals—thereby building a writing practice in the process.

First, assess your limitations. What *are* your limitations? How do your limitations affect your life? Jot down the answers to these questions. Time is a limitation that we all have, of course, so next ask yourself: How am I *spending* my time? To answer this question, I suggest using a worksheet—try searching online for "free daily planner PDF"—that measures time by half-hour increments. Fill out the worksheet for a few days, based on what you're doing at any given moment. Having this as a record will be an important data point in your research. And because one of the most challenging things about living with limitations while trying to get things done is how unpredictable our bodies and minds can be, it's useful to use a planner to write down what you are able to do while you are doing it. Writing down these things helps to give me data points that I can use for the future. I've learned, for example, that I can usually do about two events in a day. (An event, for me, can be anything from a brief phone call to a public reading or a shared meal.) I've also learned that I need an hour, or at the very least a half hour, of buffer time when I can lie down and rest between events. And I use a color-coded system in my monthly spread to note what days are exceptionally tough and which ones are exceptionally strong. There isn't always a pattern to these things, but when there is, such as feeling more fatigued right around the start of my period, it's good to note what they are.

To plan *how* to travel toward your goals, you need to know precisely the direction in which you're headed. Create a list of goals that you control (e.g., "submitting ten stories this year," not "winning the Nobel Prize in Literature"). Next to each goal, write down the Desired Objective, a concept that I learned from content creator and brand content strategy consultant Chase Reeves. A Desired Objective (DO) is a useful tool that reminds you what you're trying to achieve by reaching this goal. For "submitting ten stories this year," for example, the DO is to "build a collection of short fiction." If the goal were "journaling every morning," the DO might be to "get in the habit of getting out all my thoughts, no matter how silly."

Time is one important resource for writers, but it is far from the only one that matters. Though your resources will vary depending on your limitations (including, at times, marginalized identities), you may also be able to access additional resources to bolster your position.

For example, what are your resources for chronic illness and disability? For mental illness? Create a list of categorized resources—the more specific the better. Some examples include: Do you have someone who can babysit for you? Do you have a small budget for food that can be delivered?

Do you have a compost heap, and can you trade mulch for dog-walking help? This list will grow and change as you acquire more resources and learn to target them to the limitations that match.

With a cache of resources at hand, you'll realize that you don't always need to increase your writing hours to be more productive. A writing practice works when you accumulate words brick by brick, whether those words come daily or not. Consider leveraging the time and energy you do have to allow for more writing in your life, using a variety of resource-based strategies. If your resource is relationships, barter with loved ones for help. If your resource is money, hire an expert to do the tasks you'd otherwise handle yourself. If your resource is community, see what communities, online and off-, can offer support and advice. We may all *technically* have the same hours in a day as Beyoncé, as the popular saying goes, but it's Beyoncé's resource inventory that allows her to do all that she does. Your resource inventory will do the same. By looking at the ways in which you can acquire more time, you can hopefully see the spaces in your hour-by-hour weekly planner that might be good places to create a writing practice.

Now that you've assessed your goals and inventoried your resources, you can use your creativity to design work-arounds for the limitations that remain. One of my favorite work-arounds has been learning to write on my phone. Because dysautonomia makes sitting difficult, I spend a lot of my time writing while lying on my side and holding my phone in one hand; the other hand taps out the words with my index finger. Most of *The Collected Schizophrenias* was written this way. Other writers who deal with wrist pain or arthritis use dictation and transcription to write. Another work-around I've chosen is to decrease the target word count for any given day of writing. Though at one time three thousand words in a day seemed normal to me, I now give myself the goal of two hundred or three hundred. Should I be unable to do that before I solidly hit a limitation and can't go any further, I don't attack myself with recriminations or berate myself for being "lazy." I simply acknowledge that I've tried my best and will try again.

Once you've developed your own work-arounds, you may, as I do, delight in learning about the work-arounds of others. The best-selling author of *Seabiscuit: An American Legend*, Laura Hillenbrand, who lives with myalgic encephalomyelitis/chronic fatigue syndrome (ME/CFS), also works from bed. Interviews that a journalist normally conducts in person, she does with her phone. I also loved following along with the creative process of my friend Suleika Jaouad, author of *Between Two Kingdoms: A Memoir of a Life Interrupted*, as she began to journal and paint watercolors from her bed in an oncology ward.

Using the Productivity Equation, you can create new space for a writing practice where before you may have felt overwhelmed by your limitations. I've spoken at length about these techniques with Grace Quantock, a disabled Welsh psychotherapist who lives with multiple chronic illnesses. Her own suggestion is to try what she calls Option 2. Option 1, she says, is pushing to try to "fix" your day by making your brain and body behave. Option 2 is "[doing] it now, [getting] on with things as best you can today—accepting that the work won't be as good as you'd like" and "knowing that everything is about eleventytrillion times harder like this." I love her concept of Option 2 because it's both aspirational and realistic. It doesn't try to bully anyone into doing their work by asserting that if we only loved it enough, we'd make time.

With the right mind-set and strategies, you can create a writing practice that works for you. Remember: It's not about writing every single day, but about being committed. Start small, keep going, and celebrate your progress along the way.

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Lauren Markham
A Map of Future Ruins: Excavating a Bordered World
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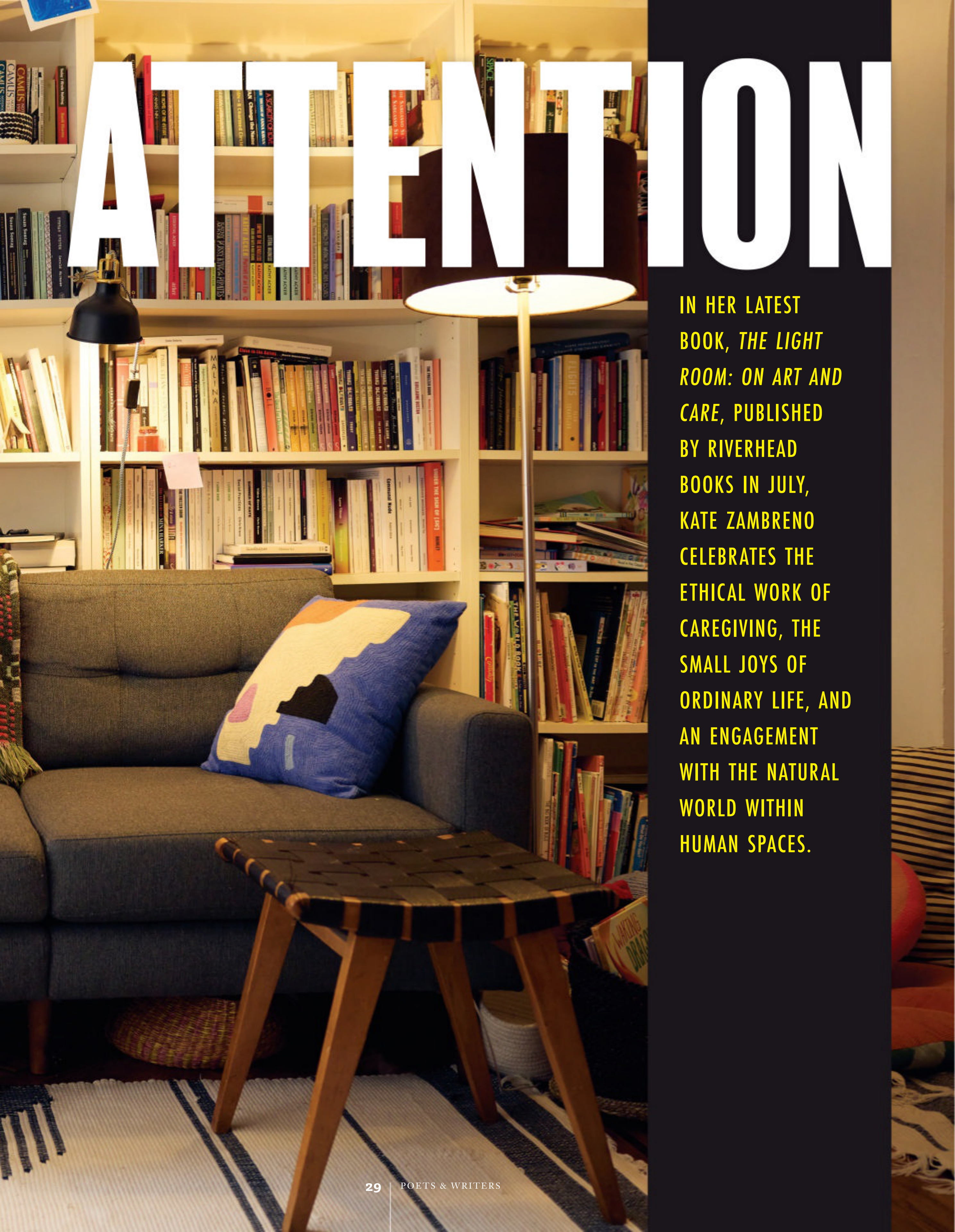
RADICAL

BY BRIAN GRESKO

PHOTOGRAPHS BY ANDRES HERNANDEZ

ATTENTION

IN HER LATEST BOOK, *THE LIGHT ROOM: ON ART AND CARE*, PUBLISHED BY RIVERHEAD BOOKS IN JULY, KATE ZAMBRENO CELEBRATES THE ETHICAL WORK OF CAREGIVING, THE SMALL JOYS OF ORDINARY LIFE, AND AN ENGAGEMENT WITH THE NATURAL WORLD WITHIN HUMAN SPACES.



KATE Zambreno admits that being photographed for a magazine doesn't come naturally to her. "I don't even take selfies," she tells me. "If you look at my phone, it's all photos of my kids." We're sitting on the patio of a café in Brooklyn, New York, about an hour after her photo shoot for this profile. Starlings hop around our feet gleaning crumbs, and in the yard next door preschool kids laugh and holler.

During the shoot she was asked to pose at a desk in her home nearby, but Zambreno composed most of her latest book, *The Light Room: On Art and Care*, out from Riverhead Books in July, sitting on her sofa, not far from where her children play. "We got a lot of photos of me in a flowy dress on the couch," she says, her lips hinting at a smirk. Then she changed into a buttercup-yellow sweatshirt and black jeans ("My gender sense of self isn't so femme," she says) and moved to a setting that better captures both the spirit of the book and her family: Prospect Park. "I showed the photographer the linden tree in the Nethermead [meadow], and of course my kids were scooting down the hill like maniacs, and climbing the tree, chanting, 'Our tree, our tree.'" A wistful, relaxed look blossoms on her face. "We always feel very happy when we get back to the park."

The Light Room, her ninth book, chronicles Zambreno's life and preoccupations as a teaching artist, avid reader, and mother during some of the most intense seasons of the pandemic, beginning in the fall of 2020. At that point her oldest daughter was three, and her youngest daughter was a newborn. Along with her partner, the painter and critic John Vincler, Zambreno and the girls sheltered in their apartment in Brooklyn and, as for many in the borough, Prospect Park was a life saver, a place to breathe free from the fear of COVID-19. In the first section of the book, titled "Lightboxes," Zambreno writes:

> How do we write amid the grief of climate change? How can we pay attention to both the small and the cosmic? For my part, I still try to find pleasure in a city pastoral, which for me is Prospect Park.

The movement of time—the final section, "Translucencies: a calendar or notebook," is set in part during the summer of 2022—during which her children grow and develop, and pandemic isolation ends, provides a whiff of narrative, but it's the narrator's inquisitive and unflinching voice, not plot, that compels and enthralls the reader. Much like the experience of parenting itself, *The Light Room* feels simultaneously sweeping and contained. For the most part Zambreno doesn't literally move much farther than her couch to the park and back again, but mentally and emotionally she cycles through myriad, far-reaching anatomies of art, literature, education, history, and family. She celebrates the inherent optimism in providing care to other people and the Earth itself and illustrates the challenges of doing so under the yoke of capitalism.

While at times the intimacy of the book recalls a diary, its thematic expansiveness makes *The Light Room* hard to pin down. Is the book philosophy? Theory? Or even, as the section "Translucencies" drops the "I" and adopts a third-person point of view, something of a novel of ideas, the inner adventures of a ravenous Alice who follows her passions and obsessions down rabbit hole after rabbit hole? For instance, when Zambreno witnesses her daughter build a marble run with wooden blocks and arches,

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BRIAN GRESKO is a writer based in Brooklyn, New York, who co-runs Pete's Reading Series. Gresko is a founding member of Writing Co-lab, a teaching cooperative, and for fourteen years has been their son's primary caregiver.

she's reminded of the artist Joseph Cornell's box assemblages, which leads to a meditation on how the education pioneer Friedrich Froebel's wooden blocks inspired many modern artists and finally ends with the narrator admitting she's exhausted with the pursuit of finding her children such toys—besides, they have more than enough. It's the kind of book that reveals the futility of genre categorizations; it contains multitudes. Zambreno's editor at Riverhead, Cal Morgan, describes *The Light Room* as prismatic, "refracting the world through both the gaze of a child and the sensibility of an intellectual explorer."

Though I can think of other authors who have recorded their consciousness onto the page with careful attention to tone—Lynne Tillman, Sheila Heti, and W. G. Sebald come to mind—the experience of reading Zambreno is singular, intimate. This is why I was curious about the photo shoot: The photograph of a writer is all surface and performance, while Zambreno's prose is something else altogether, layers of deep, languid introspection, the folded petals of a budding flower. As the writer Sofia Samatar, Zambreno's friend and sometimes collaborator, put it in her journal after finishing the book, "*The Light Room* is like tulip mania after the plague. There's a quiet, despair-tinged suffusion of beauty and desire."

More than twenty years ago, while studying journalism at Northwestern University, Zambreno took a literature class on Japanese women writers. She had no idea then that some of these authors, particularly ones working amid the economic stagnancy of the seventies and eighties, such as Mieko Kanai and Yūko Tsushima, would be so central to her work today. (Zambreno penned the afterword to Kanai's novel *Mild Vertigo*, published by New Directions in May.) Early in *The Light Room*, Zambreno writes about reading Tsushima's novel *Territory of Light* in the middle of the night, while nursing. *Territory of Light*, translated by Geraldine Harcourt and published by Farrar, Straus and Giroux in 2019, is part of the Japanese tradition of I-novels, semiautobiographical, confessional works of fiction often published in magazines in installments, structured by season. "These books are first-person, but it's like a balloon on a string in a field first-person, an ambient first-person," Zambreno tells me. "The I-novel is drawn from life but has the space and problems of a novel."

We pause as Zambreno's tea arrives. Near where we sit, a young woman wheels a stroller up to a table, and the barista stops to make faces at her baby. Zambreno smiles, then tells me that *Territory of Light* follows a woman with a two-year-old daughter, parenting largely alone in an apartment she hates in Tokyo. Mostly she's miserable and often impatient with her child. And yet there are moments of beauty and tenderness, too. "I love the permission it gave me to write misery and joy at the same time," Zambreno says. "To me that is what it's like to be alive right now, and that's parenting."

Logistically those early months with a new baby in fall 2020 were full of obstacles. Zambreno has held positions for almost a decade at prestigious institutions like Columbia University and Sarah Lawrence College, but as a nontenured professor she's "a permanent guest" and received no maternity leave. To start the semester on time, she was induced early. A couple weeks after giving birth, she sat propped up with pillows on her couch, teaching over Zoom. She was forty-two years old, postpartum with two small children, and in the midst of a global pandemic. Teaching, publishing, art-making—all the ways in which she and Vincler made a life and a living—felt precarious, as so many

EXCERPT

Lightboxes

We rent the first floor of an old house that was long ago painted a dark slate blue with now-weathered, once-white detailing and a brick-red front door. We have been here for nearly a decade. Now there are four of us here, plus the dog. We live mostly in the main open room, although there is little that is open about it anymore—tables, chairs, a wall full of bookshelves behind the couch, with more books stacked on the console, where we drop our bags, near where we hang our coats, in a protruding mass that hangs on the side above. My desk sits, cramped in the front window, mostly unused. The weak winter light filters through in the morning, through the diaphanous front curtains. Under the window nearest the door the curtain is torn to shreds, from the dog's futile jumping and barking at postal workers and couriers. Often I sit on the couch in this front room to be nearer to this morning light, near also where the children like to play, where we cluster together our chaos.

Each day of the week, one of us teaches at home. A box holding one of our faces or the other, against a background of our dingy room, peering into other boxes of other faces, other rooms. My eyes hurt from being on the computer all day, taking breaks every hour when I hear the baby needs me. "Need," that's the word for the pierce of her hungry cry. When I am teaching or in a student meeting, no matter how we try to arrange the apartment, wherever John secrets himself away with the children, in our bedroom or in my older daughter's room, which used to be my office, I can always hear the baby crying out for me.

From "Lightboxes" from *The Light Room: On Art and Care* by Kate Zambreno. Copyright © 2023 by Kate Zambreno. Reprinted with permission of Riverhead Books, an imprint of Penguin Random House LLC.

things did then and for many of us still do.

Worried about money, Zambreno gathered some essays she'd recently written and pitched Cal Morgan a book titled *The Missing Person*, in part inspired by John Berger's 1977 essay "Why Look at Animals?" about zoos and why they're so sad. Zambreno and Morgan have a long history together: When Morgan was an editor at HarperCollins in 2014, he reissued an edition of her novel *Green Girl*, originally published by Emergency Press in 2011, along with an e-book version of her 2012 nonfiction book, *Heroines*, which was born from a blog Zambreno kept on female modern artists called Frances Farmer Is My Sister, and published by Semiotext(e). Of those books, Morgan says, "I couldn't believe how daring her writing was and how deeply it affected me. She was not just telling arresting stories, but actually disrupting our assumptions about the way stories are told." More recently, at Riverhead, Morgan published her novel *Drifts*, in May 2020. Based on her pitch he acquired *The Missing Person*, and after speaking with Zambreno about her goals—"goals that involved not just ideas, but certain effects she wanted to achieve"—he gave her a due date of a year later, in late 2021.

Autumn turned to winter. Zambreno read the diaries and letters of the artist Joseph Cornell, who she wrote about previously, in *Drifts*. Cornell lived most of his life as a bachelor hermit in Flushing, New York, where he cared for his younger brother, Robert, who had cerebral palsy, as well as his mother. Zambreno documented the helical concerns of making art and providing care while healing postpartum and witnessing the world in a series of crises stacked one atop another in what she called her "winter notebook." It was "a domestic notebook of small joys and depressions," composed in privacy, though enriched by brief e-mail exchanges with her friend Samatar, conversations with her partner, and communing with dead authors and artists like Cornell via their books and journals. For six months this writing was the only thing she felt called to do and, with so many responsibilities at home and in the virtual classroom, the only thing she felt able to do. She had no choice but to follow that impulse.

"*The Light Room* emerged from a desire not to find joy in care work, but to find deep meaning in it," she tells me. "To realize these systems don't ascribe meaning or joy to care work because children are not seen as valuable in capitalism."

As the spring of 2021 arrived, Zambreno wrote to Samatar, asking if the notebooks might themselves be the book. With her hands moving to punctuate her excitement, Zambreno tells me, "This desire to write ordinariness, to write time, to write something that feels alive—that postpartum notebook was it; it was everything." Feeling encouraged by Samatar and her partner, Zambreno spent another six months shaping the notebooks into what became the first movement of *The Light Room*, "Lightboxes."

Though it didn't match what she

had pitched to Morgan, she wasn't concerned. "I felt like this was something that I had to write. I hoped, if I did it right, that people would sense something in it of their own isolation and desire for community," she says. She admits that at this point in her career, though money is always a concern, the need for validation is not. Her first novel, *O Fallen Angel*, was published by Lidia Yuknavitch's Chiasmus Press in 2010 to great acclaim (Morgan reissued it in 2017 via Harper Perennial). She has since published eight books, moving from small indie presses to university and corporate publishers. The work itself mattered to her far more than the specifics of her proposal.

When I ask Morgan if receiving "Lightboxes" surprised him, given how it seems so different from the project he originally acquired, he says no. "From a distance that might sound like a dramatic change of course—but in real life the journey that led to *The Light Room* felt entirely natural. All the elements were there from our earliest conversations about the project, from Kate's interest in care and community to her engagement with the natural world as it persists within human spaces—a zoo, a city park, a flowering tree in a suburban backyard." He continues: "An artist like Kate lives her work as she writes. New images and ideas emerge constantly, ready to be weighed in hand. The result is always, always richer and more rewarding than a conventional proposal could capture."

Of their decade-long working relationship, Zambreno says, "Cal Morgan is basically the only one who has wanted to consistently publish me. That's a huge gift—I can't say this enough. Most writers, very talented writers, don't have that."

After completing "Lightboxes," Zambreno was able to envision what came next. With the savvy, and necessity, of being a working parent with limited time, energy, and money, she began taking on paying assignments, which she used to complete the book. For instance, invited to give a talk at New York University in spring 2022, Zambreno penned a piece about the Vale of Cashmere that in part describes stumbling upon this seemingly forgotten nook of Prospect Park with her children—it's essentially a Victorian-era garden in ruin, hidden among rolling tree-covered hills—but also traces the history of the Vale and muses on time, gardening, mortality, and the passage of the seasons. That now sits within *The Light Room* as the section "The Wind Was Full of Spring."

She completed the manuscript last summer, which is when *The Light Room* ends, with the family returning once more, as they do throughout the book, to the linden tree in the Nethermead. "I was reading Tove Jannson's *The Summer Book* and thinking of Annie Ernaux's *The Years*," she says. "I wanted that final section to have the feeling of summer to it, of birthday parties, the sense of cycling."

Though Morgan is a rigorous line editor, Zambreno feels lucky that he respects her voice and vision and never tries to push her work toward more obviously commercial forms. What was more challenging than the editing itself was revisiting some of the earliest material, which captures so acutely the sense of isolation of motherhood at the height of the pandemic and the fleetingness of her daughter's infancy. "I get very emotional reading it," she says. Not just sad, she explains, but somewhat wistful, too. There was something special and delicious about how her family's life shrunk during the pandemic and time seemed to slow.

Her tea cool now, Zambreno takes a long sip, her expression serene. Behind us the young woman has placed the baby on her lap, and the child paws at the condensation on her iced coffee. Zambreno hugs the mug in her hands, then concludes, "I think that's why Joseph Cornell was so important. Is it okay to just want to go for walks in the park and collect things and write in your notebook about the shade of light and the weather and have that smallness?" The answer, *The Light Room* proposes, is yes.

A JACKHAMMER beats from somewhere nearby, the sound of hydraulic destruction drowning out the preschool children and the birds overhead. For a moment it distracts me, and my attention wanders to the happy baby. When I apologize, Zambreno tells me, "Poet Bernadette Mayer says there's tremendous meaning in watching a baby. To me, thinking about stillness and paying attention, whether it's to babies, children, or the natural world, has made me a better writer, thinker, and hopefully a wiser person. As opposed to thinking that we're supposed to work constantly."

In *The Light Room*, this attention manifests as the past sitting atop the present like a gauzy, translucent veil. Though the book eschews a genealogical narrative, witnessing her children at play brings Zambreno to reflect on her own childhood, in a lower middle-class household outside of Chicago, and on her mother, who died of cancer when Zambreno was twenty-five. Sheltering at home with her daughters brought her to fully face her mother's experience as a full-time, at-home caregiver, with three children, each born a year apart (Zambreno is the middle child). "I don't think I understood my mother until I had children," she says. "I decided I needed to somehow write these experiences that often aren't written about, in terms of what does it mean to be an ordinary person, especially an ordinary woman."

As her friend Samatar puts it, "*The Light Room* makes care work, traditionally women's work, a form of philosophy. Care becomes a way of understanding the world. There's a radiant attentiveness to this book."

Though Zambreno describes her childhood self as a loner who preferred playing alone, in nature, where she was sure the trees were whispering to her, she and Samatar have developed a

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close, intimate friendship over the past decade. Their friendship was born of books—Samatar often left comments on Zambreno's blog, and Zambreno was struck by her insight. Eventually she Googled her and discovered Samatar was an accomplished writer. Samatar's debut novel, *A Stranger in Olondria* (Small Beer Press, 2013), won several fantasy book awards, and she has published four more books since. The two struck up a correspondence, going through periods when they e-mailed every day, sometimes multiple times a day. Creatively they helped each other as Samatar figured out the structure of her memoir, *The White Mosque* (Catapult, 2022), and Zambreno struggled through her novel *Drifts*. The two became so close that letters from Samatar appear in Zambreno's *Drifts*, and Samatar has a book forthcoming from Soft Skull titled *Opacities*, which features the same missives. Zambreno says she wouldn't have completed any of the books she has since moving to New York ten years ago—*Appendix Project* (Semiotext(e), 2019), *Screen Tests* (Harper Perennial, 2019), *Drifts*, *To Write as If Already Dead* (Columbia University Press, 2021), and now *The Light Room*—without Samatar's friendship. If the impulse to write grew out of Zambreno's love of reading, then in Samatar she has found an ideal reader of her own, which adds a very palpable sense of intimacy to Zambreno's work—some of it literally has been penned for a specific person's eyes. They're now collaborating on a book about tone, written in Google Docs, in a first-person plural voice. The project, challenging the idea of individual authorship and ownership, is truly communal.

The jackhammer has come to rest, the preschoolers have fallen quiet, the woman with the baby is gone; we've been talking for over an hour. Throughout, Zambreno has returned several times to the idea of community, questioning what it means to be in community as a writer. She rejects the most visible, conventional answers—the publishing industry, the university system. "These institutions are never going to love us, so where can we actually have study, talk, laughter, writing, reading? Where can we just think together?" She locates community, as fragile as it may be, in her private epistles with Samatar, and in taking walks with her students to observe and journal together, and in attuning to the layers of history in shared public green spaces like Prospect Park, and in watching her children play and tracing the wounds of her own childhood, and in reading and writing responses to creative caregivers like Joseph Cornell, and in seeing in other artists' work similar quandaries about how to live an ethical life in a system built on exploitation, competition, and injustice.

Of *The Light Room*, Samatar says, "There's a feeling that lingers after reading," and I agree. Coming into such close contact with Zambreno's consciousness leaves an imprint, a fingerprint. Like a filter, it changes how one sees and engages with the world, so that even while sitting across from her I recall the other conversations with parent-writers I've had here in this café, struggling over similar existential questions around art and caregiving, layers of worry and attention and love.

Zambreno's work reminds us that there is grace in going for a walk and feeling the energy of the seasons. There's value in play and stillness and making art even when it feels like the world is on fire. Within the smallest life there's a vast cosmos of experiences, and Zambreno's project, from book to book, seems in part to be recording and celebrating those quiet moments, like the blossoms on a cherry tree, beautiful but ephemeral, or a child sounding out her first word. Those moments are fleeting, but their impact remains long after they have elapsed.

"I really do feel there is something sacred about a reader being open to reading someone else's work," she says. "It's so beautiful and surprising—it's a miracle." In her own work, in the pages of *The Light Room*, she pays this miracle forward to us.

First Fiction 2023

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DAVID HAMSLEY

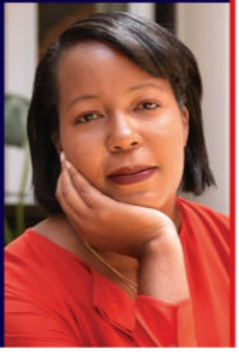
Tyriek White

whose debut novel, *We Are a Haunting*, was published by Astra House in April

INTRODUCED BY

Maisy Card

author of the novel *These Ghosts Are Family*, published by Simon & Schuster in 2020

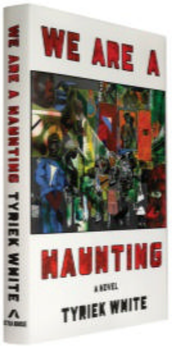


Tyriek White's debut novel, *We Are a Haunting*, strikes me as both a love letter to New York City and a kind of elegy. The novel alternates between the stories of Key, a doula who can see and communicate with the dead, and her son, Colly, who lives alone in the family's apartment in the East New York neighborhood of Brooklyn, raising himself after Key dies from cancer. Colly inherits his mother's and grandmother's connection to the spiritual world, which allows Key to remain a presence in his life, guiding him even after her death. Together they tell the story of their community and how they and their neighbors navigate decades of crumbling public housing infrastructure, violence, and poverty.

The writing, on both a sentence and a structural level, is magical. As I read I felt increasingly unanchored in time. I had flashbacks of the beautiful parts of growing up in New York City, but I was also flooded with visceral memories of what it was like to be part of a working-class family in the 1990s—our struggle to hold our place in a city that has grown increasingly hostile to the poor. But the ghosts in the novel do not let us despair. While they remind us that Colly's neighborhood falls on a continuum of Black disenfranchisement in the Americas, the ghosts also illuminate the cultural and spiritual practices that enslaved Africans and their descendants have drawn from and created to retain a sense of community, no matter how many times we've been forced to begin anew.

Kiese Laymon describes your book as "so New York—yet so deeply Southern on lower frequencies." I know you received your MFA from the University of Mississippi. Did you go down south as a child, or was this your first time living in the South? What effect did it have on your writing process?

My family is from North Carolina, so I've been down south. I've loved going down for the summers, but Mississippi was definitely a bit of a shock, for a combination of reasons. I discovered a vibrant radical community there but was also negotiating that with the political realities of the place. I think it unlocked how I wanted to talk about this world. I've been in New York for so long that changing my relationship with space or geography, moving all the way down south kind of upended how I wanted to write about this urban environment. I used a lot of natural language. I think the sensibilities are probably very Southern.



Considering that you were writing from a distance, what resources did you draw from to render New York City so vividly?

In literary terms the novel is very much in that lineage of *Jazz* by Toni Morrison or *The Fortress of Solitude* by Jonathan Lethem. I was taking those imaginings of New York and sort of inserting myself. One of the biggest things I wanted to do was just write a story about my community, about my neighborhood, and capture the anxiety of growing up but also the wonder of growing up in a place. Being from the outer boroughs, being on these outskirts, and seeing how that informs our understanding of empire and power, I wanted to write about people who love and care for each other and also how we push forward in communities like ours. I think that was my main goal but also that haunting sense of the past. The way we navigate our streets, the street names being from slave owners or politicians of eras past. How does that affect the weight of your footsteps, in a sense, walking through your neighborhood or your community?

A lot of the landscapes that you described felt intimately familiar to you, but I was curious about the research you did for the book. The supernatural element connects the past with the present. There's a moment when Key is talking to the ghost of a slave in an abandoned part of Brooklyn, and I assumed that you were describing a place that still exists. Were there spaces in the city that you weren't familiar with that you explored for the novel?

For sure. There's an old *Brooklyn Eagle* article that I drew heavily from. There's this Dutch reformed-style

WHITE: ZORAYA LUA; CARD: TEHSUAN GLOVER

church a block or two down from where I grew up. The article, from the late 1800s, describes how white folk were interred or buried in the back of the church, but also how they had this space or section where Black people were buried—in a little corner of this cemetery behind the church. And then, if not, they were buried across the road or something. I was compelled by that image of Black folk during that time. There were free men, like in the Weeksville community, but a lot of them were also enslaved, and so what were their burial practices or ceremonial practices at this point when they didn't have a place to bury their own? I was so intrigued by the idea of sort of figuring out or finding that space. A lot of those scenes reverberate with that.

Your bio mentions that you're a musician. Were you a musician or a writer first? Can you speak to how music informed your writing process?

I'd say I was a writer first, but I've been into music since I was eleven or twelve, when I was writing lyrics in middle school. I have a machine sampler, some keyboards, a separate place for my brain to tinker around other than the page. They tell you being a writer is an isolated practice, but I don't believe it has to be. In contrast, music is just extremely collaborative. So I think about what principles, what practices I can sort of absorb and take back to the page.

The musical references in the book stood out to me. It felt like each character had their own soundtrack, and music was also used to signal the shift or passage of time.

Right. It's used to organize time and where each character is. There's a soundtrack for the book; there's also a soundtrack that I used to write the book. And not just a whole playlist, but the beats that I wrote this book to. I think that's a big part of the process. Other art is in the background, too, but mostly music.

ZHANG: CHLOE CHANG

Ada Zhang

whose debut story collection, *The Sorrows of Others*, was published by A Public Space Books in May

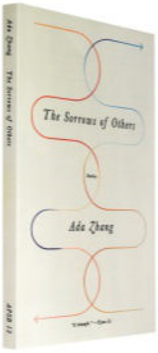
INTRODUCED BY

Kim Fu

author of four books, most recently the story collection *Lesser Known Monsters of the 21st Century*, published by Tin House in 2022

As I read each story in Ada Zhang's brilliant collection, *The Sorrows of Others*, within the first few paragraphs—sometimes the first few sentences—I felt I understood the characters intimately and profoundly, such that every choice they made, no matter how radical, ill-advised, or baffling to those around them, seemed inevitable and true to me. It's tempting to chalk this up to shared cultural experience, to say that I saw myself in one story's self-destructive Chinese American teenager on a hot May night in Texas, or my parents in another story's newly immigrated couple grimly reinventing themselves over green bean casserole, or my grandparents in the shadows and silences created by the Cultural Revolution in these stories. But this would be facile and untrue. I felt this way because Zhang is a master of character and interiority, what it is to be a person: every gesture and perception colored by a lifetime of memory, the privacy and singularity of the mind, the irreducible multitudes contained within. This is a debut with the subtlety, confidence, and range of a seasoned writer. When these characters speak past each other, when they confound and misunderstand each other, when the story they tell isn't the story that's heard, when they look in the same direction and each see something completely different, I felt so acutely that impassable gulf between bodies, that unknowability, even as I marveled at literature's capacity—and, more specifically, Zhang's gift as a writer—to transcend it.

The opening story, "The Subject," about a young artist who interviews and paints her elderly roommate, deals directly with questions of representation—whose images and stories are considered worthy of artistic attention



and who gets to tell those stories. Did those questions inform the writing of *The Sorrows of Others* more broadly? What was the significance of having this story as the first one the reader encounters?

I suppose questions around representation did inform the writing of the book in that I tried very hard to write against representation, to be aware of its shortcomings and avoid its pitfalls. Representation, as it is understood in our modern discourse, places an unfair burden on artists from marginalized communities to write universally, which is the exact opposite of what I believe about making art: that it should come from specificity, and that only in capturing something specific—a detail about the world—can the work be appreciated by anyone.

I knew how easy it would be for my book to be labeled a book about the immigrant experience or about the Asian American experience. These have become marketing terms, almost, in the publishing industry, and it bothered me that my stories might be subject to this limited reading. Since I could not—cannot!—avoid representation, I decided to write a story about it. In drafting "The Subject" I was able to give my questions on this topic to the main character, to let the story do the asking. I wanted this particular story to come first to encourage readers toward a more sophisticated reading of the stories that follow and of the collection as a whole. My characters all happen to be Chinese or Chinese American—but is that really what the book is about? I can't control how people will receive the book or how it will inform their ideas. But "The Subject" as the opener was my attempt at not letting readers, or myself, off the hook.

What are some of the other through-lines and thematic connections across the stories you hope a reader will draw? Were any overarching themes or sustained interests clear to you while writing the individual stories, or did that come later in the process of assembling the collection?

I have always been interested in the limitations of language as a medium for human connection. I enjoy writing dialogue for that reason. So much is revealed to me about the characters in what they say or don't say to one another, what they hide intentionally or are unable to express for whatever reason. There is often some distance—whether generational or cultural or the simple fact of life pulling people apart—that my characters must speak across to reach one another. It's this reaching that fascinates me, the risks we will take to know and be known by another person.

Each story in the collection was pursued on its own terms; only later, when I was assembling the collection, did I realize I was kind of writing about the same thing over and over. These stories feature lonely characters, and it comforts me—makes me feel less lonely—to think of them together. When I get mired in my own life, it helps to remember that somewhere, someone is asking the same questions I am and that everyone has a story.

I often found the final line or lines of these stories especially elegant, both the prose itself and the emotional resonance with the story as a whole. There's a moment in "Silence" when a character thinks, "Every story relied on one preceding it, which made a story told in isolation a lie and one told in its entirety basically impossible," which I think speaks to one of the biggest challenges of the form. How do you know where to end a story? Do you have an ending in mind and write toward it, or does it become inevitable along the way? Do you consider multiple possibilities?

I don't have an ending in mind when I set out. I have to trust that the sentences are taking me where the story wants to go, though just as often they lead me astray. For half the stories in the collection, the endings were found during revision, sometimes multiple drafts. The other half kept their original endings, and the revision was about making sure everything prior prepares the reader for that final moment. In drafting I might make contact with an idea or an obsession, but revision is really when the story becomes clear. If it were up to me, I would choose revising over drafting any day! It's just too bad you really need to see all the pieces before you can start moving them around. A short story ending, I think, should feel big enough to contain the parts of the story that come before but small enough to pass as just another detail.

What draws you to the short story form in general?

The short story is mysterious. That's what excites me about it. It's a form that's allergic to formula, that invites experimentation and rewards risk for those who really go for it. I like the honesty it demands from me, and the rigor. That's the craft answer, but I fell in love with short stories first as a reader. They're still my favorite things to read. I read slow naturally but have found that the form encourages a more drawn-out attention in which you aren't racing to find out what happens next but waiting, rather, for what's inevitable. That particular kind of suspense I enjoy, and I hope my readers will enjoy it, too, in my collection.

Who are some of the short story writers you love to read? Were any of them particularly influential to this collection?

The list of short story writers I love is long and continues to grow. I feel like we're in a golden age of short story collections right now. More and more people are reading them, refuting the idea long held by publishers that short stories don't sell. I love seeing how different writers interpret the form. Recent favorites include *A House Is a Body* by Shruti Swamy, *How to Love a Jamaican* by Alexia Arthurs, and *A*

Lucky Man by Jamel Brinkley. The short story writer most influential to this collection has to be Yiyun Li. I started reading her work in college and have revisited *A Thousand Years of Good Prayers* and *Gold Boy, Emerald Girl* numerous times since. I read one of her short stories, "A Sheltered Woman," out loud to my father once many years ago. When I first became interested in writing, my father advised me not to write about Chinese people. He didn't think my work would find an audience. He was visibly startled after I finished reading, as I was, too, the first time I was introduced to Li. He couldn't believe that lives like ours could be the subject of art. I think that's when my dad realized *he* was my audience and maybe that was reason enough for me to keep writing. After I had published a couple of stories in literary journals, people started telling me that my work reminded them of William Trevor. So I started reading William Trevor, learning embarrassingly late that he is in fact Yiyun Li's favorite writer. It's exciting to uncover one's literary DNA and to feel like you're never writing alone, because you're always writing into a tradition and carrying that tradition forward. Other writers in my DNA include Alice Munro, Eudora Welty, Edward P. Jones, and James Alan McPherson.

Mihret Sibhat

whose debut novel, *The History of a Difficult Child*, was published by Viking in June

INTRODUCED BY

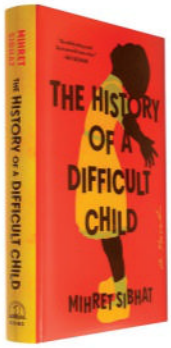
V. V. Ganeshananthan

author of two novels, most recently *Brotherless Night*, published by Random House in January

SIBHAT: DENA DENNY; GANESHANANTHAN: SOPHIA MAYRHOFER

Mihret Sibhat's debut novel begins with God dumping rain on a small Ethiopian town as though He were mad at somebody. The resulting flood carries detritus to the Small River, which passes things along to the Medium River, which hands the lot off to the Big River, and before we know it we, too, are swept away, caught in the force of that water, in the force of those sentences, which take us right to Selam Asmelash, the irresistible and unforgettable heart of the story—a not-quite-a-child narrator busy making her way into the world.

"I am the little terrorist who managed to fuck with an entire town's head before I was even born, and this is my story," Selam says. This line has stayed in my head. As Selam narrates the story of her once-prosperous family navigating socialist political upheaval in the 1980s, she can't help but be blunt, outlining with savage wit and undeniable tenderness the thousand hypocrisies of the political and personal jockeying around her. The smallest child in her sizable family, Selam somehow manages—relentlessly, like that flood—to pose big questions about politics, power, and faith. Mihret Sibhat has written a novel that seamlessly and audaciously teaches us to play by its rules and to read along at its merciless, fluid velocity. It's a book that will make you feel like you must keep up with it and that there's nothing you'd rather do.



One of the most astonishing things about your book is the voice. The narrator is a child, and even though Selam has little control over her world, she has command of the story. How did you think about approaching her perspective, and what were the most exciting and challenging parts of navigating this point of view?

When an adult narrates a story, we don't really think about how much credit for their wisdom belongs to their child self. The wisdom essential to survival—"do not touch fire" and "be careful when walking down stairs"—is learned through sacrifices made by the child. And yet even when the child is part of the story, we see her only through the somewhat filtered retrospective gaze of the adult. Letting Selam tell her own story was a way of addressing this fundamental unfairness.

And when she needed support to tell her story successfully, it seemed just to put everyone—God, her grown selves, the surveillance state, the institution of gossip—at her service. But she's still a child; she can't carry everything, so occasionally she wisely passes the microphone to others. The most exciting aspect of spending time with Selam was seeing my freedom expanded, going places that I am not allowed into as an adult. I could get away with expressing harsh takes on parents, being vulnerable without the fear of looking ridiculous, and being freely earnest about things and not feeling the need to always be witty or subtle. Moreover, because the novel is semiautobiographical, seeing Selam grieve the tragedies of her life allowed me to look at mine anew; it gave me permission to cry over things that happened decades ago. The biggest challenge in writing Selam came in the need to know when to say, "This part of the story isn't something my voice can carry; I need to let someone else do the job." That problem was solved when I decided to incorporate other points of view.

I know humor has been a priority for you since early on. Can you talk a little bit about that? Were there parts that weren't funny and became funnier, or the other way around? I especially love the conversations and conflicts among the family, as well as the town's gossiping and your sharply chosen metaphors.

Like Selam's voice, humor was my essential instrument for reaching what Elena Ferrante calls "literary truth." Without it I don't think I would have succeeded in turning the tragedies of my childhood into a novel. I see the difference between factual events and a work of art as the difference between a shelter and a home. The former can be any structure with a roof; the latter evokes a feeling because you have made aesthetic decisions in making it. In my novel, humor is the primary ingredient that raised the tragic raw materials of my childhood to a level of art. Whether it is good art or not is a different story. By giving me a chance to approach grief from an oblique angle, humor helped me see old stories anew. It gave me an incentive—entertainment at least—to write about stories that I thought were just painful and held no value for readers. It functions both as a literary device and a therapeutic device that gave me the courage to face my grief. Once the humorous tone of the book was set in the early chapters—with the speculations surrounding the child's conception and birth—Selam and I felt empowered to make fun of anything and anyone, including her mother's disease. That freedom allowed us to not be threatened when we came across something that felt purely tragic: We simply embraced the sadness. I did not pressure myself to make everything funny; humor and tragedy worked in symbiosis, coexisting or sometimes yielding the page to each other.

> **"I did not pressure myself to make everything funny; humor and tragedy worked in symbiosis, coexisting or sometimes yielding the page to each other."**

The grief and humor you're describing appear frequently in moments connected to faith, especially as Degitu, Selam's mother, becomes ill. How did you think about humor and irreverence in relation to some characters' reverence for God?

In the culture I grew up in, grief and God share some traits, like unassailability and fearsomeness. Children were forbidden from holding their heads with both hands, for example, because it is something adults do during mourning, as they wail for the dead, and to do so in peacetime is to summon a bad omen. Naturally, for rebellious types like Selam and me, such forbidden matters are fertile grounds for staging our uprisings—not out of need for rudeness per se, but for survival. So in those moments when grief and faith appear together opposite Selam, threatening to suffocate her, she cannot walk into that space empty-handed; she must bring her irreverence, her humor.

Which writers on your bookshelves do you think are particularly good at depicting belief?

My books are currently in boxes in a friend's basement, unfortunately, so I can't look at them and refresh my memory. But a chapter in *We Need New Names* by NoViolet Bulawayo, and *Foreskin's Lament* by Shalom Auslander come to mind, and I remember thinking how hilarious and relatable the latter is even though it is a memoir of an Orthodox Jew. My family's Evangelical Christianity was a site of immense trauma for me, so the only way I can stand to read literature dealing with any religion for now is if it's funny.

I know this book was originally conceived as part of a longer story, and I'd love to hear more about what's to come for Selam.

This book was intended to be the first of a trilogy. I was going to follow it up with the stories of the teenager and the woman. However, for a reason unknown to me, the teenager is refusing to talk. Perhaps I'll spend some time trying to understand what she wants, looking for an entry point into her story. Or I'll leave her alone and move on to something else.

Shastri Akella

whose debut novel, *The Sea Elephants*, will be published by Flatiron Books in July

INTRODUCED BY

Naheed Phiroze Patel

author of the novel *Mirror Made of Rain*, published by Unnamed Press in 2022

AKELLA: SUBHADRA MADHAVAN

SHASTRI Akella's poised, elegant debut, *The Sea Elephants*, is a bildungsroman of a young man who joins a street theater group in India after fleeing his father's violent disapproval, the death of his twin sisters, and his mother's unfathomable grief. It is a story about queer desire, the comfortable lies families tell themselves to survive, and art's power to say the unsayable, to help us win back ourselves from the shame and self-disgust that society often deploys to control us.

In India queer existence is still relegated to the margins; it is precarious, ephemeral, endangered. It was only in 2018 that the Indian Supreme Court struck down a British colonial-era law that criminalized homosexuality. As of this writing, Indian law does not recognize same-sex marriage or civil unions. While there is a rich, storied tradition of queerness in South Asian art, culture, and mythology, queer literature is still a relatively sparse canon. This makes Akella's novel, and his voice, all the more important—an infusion to a collective oeuvre that deserves much more far-reaching attention than it has received so far, both on the Indian subcontinent and abroad.

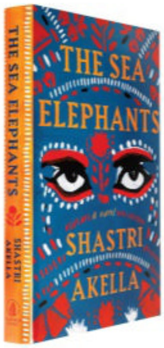
I was struck by an exchange between the narrator, Shagun, and his father at the start of the novel, in which his father asks Shagun about his favorite god. Can you talk a bit about the role Hindu mythology plays in the novel as well as in the framing of traditional ideas of masculinity?

Hindu mythology, in both oral and written forms, abounds with queer and trans characters. However, a fleet of political invasions on the subcontinent triggered the age-old fear of "the great replacement." These original texts were supplanted with rigidly structured heteronormative versions: stories where straight upper-caste couples are at the top of the hierarchy, followed by the ruling and the agrarian, landowning caste. A celebration of the "masculine" cis man led to a reframing of Hanuman only as a fierce, masculine god—the version that Shagun's father wants him to imbibe. *The Sea Elephants* presents myths in original and censored versions but without being didactic.

In your novel Shagun joins a traveling theater group in his search for meaning. Is there an overlap between the queerness narrative and the street theater narrative? What kind of research went into writing that?

I worked with a street theater troupe in India for three months, traveling with them, writing the stories they performed. I often relocated myths to the present day to accommodate current issues or retold them from the perspective of a minor character. The myth of the sea elephant was one of the first stories my grandmother told me. Once upon a time, the gods and the demons churned the ocean to mine its treasures. All kinds of wealth rose to the surface, including the first sea elephant. Pearl white, with six tusks. Beguiled by his beauty, the gods claimed him and took him to heaven. As a child of six I was shocked. How could they just take him away? What happened to his kids and friends? Years later, when the theater troupe said they wanted to perform that story, I found a way to answer those questions: by extending the story, by showing the gods apologizing to the sea elephants for stealing their ancestor and offering them reparations.

Shagun's boyfriend is Jewish. I am sure many readers would be surprised to read about the rich history of Jewish communities in southern India. How did you learn about it?



When I discovered the history of Jewish migrations to India, I followed my hunch and got a research grant that funded my trip to Cochin, in the state of Kerala. The Jewish families I met were welcoming, sharing meals and stories with me. The persecution suffered by their ancestors, forcing them to flee to India circa 970 BCE, the community they formed nevertheless, resonated with the ways in which I was thinking of what it means for my narrator, Shagun, and individuals like him to have an authentic existence. A lot of what I learned made its way into the book, including Judeo-Malayalam, a language created by early Jewish settlers, a mixture of Hebrew and Malayalam. It made sense for Marc, the love interest, to come from this incredible community.

Could you talk a bit about your novel's arc from its initial drafts to when it landed on your editor's desk? What changed while editing for publication?

I thought I was asexual until I came to the University of Massachusetts in Amherst to do an MFA. In a fiction workshop my professor Sabina Murray said my novel seemed to want to be a gay love story. After a supportive conversation with her, I began therapy, came out, and my narrator came out with me. Eight years separated the version I submitted in Sabina's class and the one that landed on the desk of my editor, Caroline Bleeke. Collaborative editing helped each draft approach its final version. Fellow writer Andrew David MacDonald's feedback helped the novel find the apt starting point. My agent Chris Clemans's suggestions helped me emphasize the story's key priorities and give minor characters fully realized arcs. From Caroline's potent feedback, the novel's final structure emerged, the one that felt the most organic to telling the story I intended. This novel was raised by a village.

What would you say are your major literary influences?

Arundhati Roy's *The God of Small Things*, which I read every year for my birthday, taught me how to write characters who inherit bleak worlds and still find room for wonder. Michael Chabon's *The Amazing Adventures of Kavalier & Clay*, which includes comic-book stories alongside the main narrative, taught me how to incorporate myths alongside my novel's main story. Douglas Stuart's fiction [*Shuggie Bain* and *Young Mungo*] taught me how to construct well-rounded queer characters who are products of the family and class they're born into.

Rebekah Bergman

whose debut novel, *The Museum of Human History*, will be published by Tin House in August

INTRODUCED BY

Tiffany Tsao

author of the novel *The Majesties*, published by Atria Books in 2020

Reading *The Museum of Human History* felt like listening to a great harmonic hum. After I finished it I found the hum lingering in my ears. Its echo continued for days. Bergman's novel is made up of individual stories, told delicately and vividly, that the reader gradually realizes are the components of a larger narrative. Much like the notes of a chord. Much like the threads of a tapestry. Much like the separate exhibits in a museum. A girl's twin sister falls into a deep slumber and ceases aging. A woman with terminal cancer drives cross-country with her partner to fulfill a dying wish. Ancient human remains are unearthed on an island. In another country, blue corpses lie in open graves. And a breakthrough in youth-preserving technology casts an ominous shadow over everything. These are just some of the intertwined narratives in the novel. Collectively they raise perennial questions of human existence: What is the balance between paying homage to the past and being consumed by it? Between preserving life and living it? Is pain—and the memory of pain—a blessing or a curse?

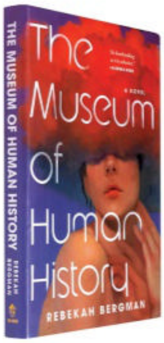
***The Museum of Human History* has a distinctively sci-fi feel: Biotech and anti-aging technology play a large role in the novel. Yet the epigraph is drawn from "Little Brier-Rose," the Grimm brothers' version of the Sleeping Beauty narrative. Could you tell us a bit about the novel's blending of science and fairy tale—two things that some people might consider antithetical?**

BERGMAN: PHOEBE NEEL; TSAO: LEAH DIPROSE

As different as they are, fairy tales and science fascinate me for similar reasons. I began my research for this book with geology. There were a few geological facts that were rattling around in my brain: the speed at which tectonic plates can move—as fast as our fingernails grow—and analogies meant to show just how small human existence is when considered on the scale of our planet's history. Researching the fossil record made me consider all the life that was *not* preserved and all the history that is unknown and lost to time. I kept circling around this concept, as did my characters. At some point while drafting, I realized that I was drawing from the story of Little Brier-Rose, so I reread the brothers Grimm and other versions of folk and fairy tales and scholarship about them. You mentioned the book's epigraph, and there was a different quote from the brothers Grimm that I considered using. The quote was from the preface to the second edition of their fairy tales. I loved it because it seemed to argue that fairy tales are *also* a kind of fossil record. Wilhelm Grimm wrote: "[W]e discovered that nothing was left of all those things that had flourished in earlier times; even the memory of them was nearly gone except for some songs, a few books, legends, and these innocent household tales." So in a novel preoccupied with the weight of forgetting and of being forgotten, both geology and fairy tales offered me ways of examining what remains of the past.

There is much interplay in your book between the desire to forget and the refusal to do so. Did this affect the way you chose to structure the novel?

> **"I had recently had a baby, and that experience impacted how I thought about and experienced the book's main themes—time, memory, sleep!"**



The novel has a large cast of characters. Each of them has their own past, and each winds up struggling with the burden of memory. The structure was a real challenge for me because I needed to strike the right balance between the individual threads and the way they weave together toward a whole. Structurally each character takes a central role in one main plotline and a peripheral role in others. I hope that choice allows the reader to see the tenuous grasp any one of us has over memory. Recollections are contested, fragile, and impermanent. What one person tries to forget or forgets despite their best efforts, someone else remembers—perhaps with a key difference or omission. One person's buried secrets are uncovered, but the mere act of uncovering them changes them irreparably. Less to do with structure, but on a personal level, these themes of memory have a lot to do with my own memories of my grandfather. He survived the Holocaust and later in life was diagnosed with Alzheimer's. Before his illness he very rarely spoke to me of the horrors of his past, but his disease made him lose track of the present and relive the worst nightmares of it. Seeing this had a tremendous effect on me and shaped a lot of the novel.

Would you say that writing this novel changed you?

I do think writing this novel changed me. It certainly changed how I think of my identity as a writer. Before embarking on this project, I wrote only short stories—often very short stories. Eight years later I no longer feel as intimidated as I once did by longer projects, larger word counts, or longer timelines. I think it's possible, too, that I had to change in order to write the book. I began the first draft shortly after finishing grad school when I was in my mid-twenties. When I finally wrote my way to its true ending, a lot had changed for me. I had recently had a baby, and that experience impacted how I thought about and experienced the book's main themes—time, memory, sleep!

How did you know you had finally written the book's "true" ending?

At a few points the only thing I really knew was that I had gone as far as I could on my own. I could always tell when this was happening because the more I tried pushing against whatever problem I was struggling to solve, the more things would fall apart in my hands. I was very lucky that at each of these moments I found people willing and able to help me find my way again. When it came to the ending, my editor's guidance was instrumental. The novel has a lot of heaviness: sadness, heartbreak, disappointment. In one conversation about the ending, my editor said she felt that the book could use another moment of buoyancy. I won't say too much about the final scene, but it was that word *buoyancy* that set me on a path toward it. There's the Aristotle quote about how endings should be "surprising yet inevitable." And I definitely surprised myself because I wrote the last scene in a single sitting. That almost never happens to me. When I had finished, it felt like the puzzle pieces I'd been forcing together had shifted the slightest bit, which allowed them to lock into place. I also didn't have to think about it too hard; it simply felt right in a way that it hadn't before.

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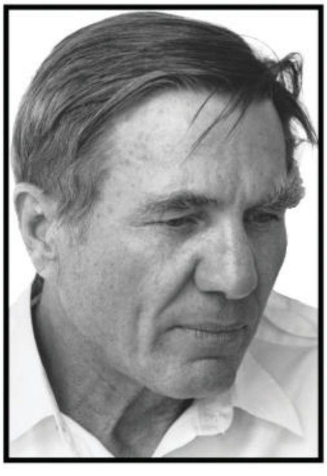

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Finding a LITERARY AGENT

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PITCH LIKE A PRO

An Agent's Advice on Talking About Your Book

By Kate McKean

YOU probably think that writing a book means, well, writing a book. But it also means writing and editing lots of other accompanying texts describing your book that will be used throughout the publishing process. In addition to your manuscript, if you're trying to land an agent, you'll probably write a synopsis and a query letter. For the query letter you've been told you must *pitch* your book. What does that mean and how in the world do you do it?

A pitch can be a few different things. It can be a short, punchy, one-to-two sentence summary of your book, one that makes me want to read it. It can be in an *X meets Y* format, like "*Jurassic Park* meets *The Notebook*," or one that situates your book against another, like "a modern retelling of *Crime and Punishment* but on Mars." It doesn't *have* to be in one of these formats, but these are among the shapes that pitches often take. Some people consider your whole query letter, synopsis, and manuscript to be your "pitch" or your "pitch package." For our purposes here, I'm talking more about the short version, the way you tell someone what your book is about in a few sentences.

The purpose of a pitch isn't just to get an agent interested in your work. You will find a pitch useful even if you aren't looking to get an agent, because you can use it when you approach editors, publishers, and even readers, as you'll see below. The real purpose of a pitch is to get people interested in your book, whoever those people might be. When I sign up a new client, I can use their awesome pitch (maybe tweaked a little) when I tell editors about the book. And because the pitch is so enticing, they will read your book right away and then pitch it to their editorial board, the group that decides what books to buy. It will be so good they will say, "Of course, we should definitely buy this." And after you sign the deal, your editor will share that pitch (probably tweaked some more) with the marketing and publicity team, who will use it to pitch you to reviewers, morning shows, librarians, anyone who will listen. Then the sales team will take that excellent pitch and share it with booksellers, who will then stock copies and tell their employees the great pitch, and then they will tell customers, who will hopefully buy your book. And your readers will tell their friends, who will tell their friends, etc., etc. And that is why it is important to have a solid, evocative (true!) pitch. It can set you up for success all the way to publication day. Isn't that easy? All you have to do is write a pitch that everyone likes and will make everyone read your book ASAP.

I know, I know—it's not easy. There is also no one way to do this. You have probably heard that a pitch must be fewer than X number of words (25? 37? 100?) or must closely resemble movie loglines, those barely intelligible phrases like the "*Jurassic Park* meets *The Notebook*" one I mentioned above, which are also only useful if you know both references. A good pitch can absolutely be like that. If you have one that nails your book and makes people say *oooh* as their eyes light up, then run with it. If you don't have one of those, move on to another format, expanded or edited down to fit whatever you need to use it for.

You can draft a pitch that's more plot-based, like "Mine is the story of the first woman car designer at Ford," or "My novel follows four generations of blacksmiths in Ireland and the secrets they buried." Or "This book is about the Martian terraforming race between humans and a newly discovered species from the center of Earth." What you highlight depends on your book, and you're the best judge of that. But remember that you want to focus on what the reader most wants to know, not what your ego wants to show off.

You might notice these are all plot-based, and to be honest it's difficult to think of a pitch that is not plot-based. Maybe for nonfiction, something like "The final answer to the question: Can caterpillars read?" Or for a memoir, "The true story behind Chuck E. Cheese, in the mouse's own words." Those are pitches that don't go into much detail of what happens in the book but still tell me what the book is about. However, for fiction, I would lead with plot. Why? Because what's the first thing someone asks you when you say you just read a great novel? They say, "What's it about?"

You might also notice these pitches lack verbal fireworks. I'm not saying the book is a "spectacular saga of this and that!" or "the trials and tribulations of them and us!" To me, good pitches focus more on nouns and verbs and much less on abstractions and adjectives. You may be able to describe your book as "a heartwarming story of love and faith and trauma and triumph," but that doesn't tell me anything about what happens in your book. It doesn't tell me if it's in a genre I like to read. It doesn't give me any idea about what's at stake for your characters. Pitches like these tell me nothing.

I've heard many authors tell me they cannot distill their book into a single pitch. To which I say, "Great! Do more than one." You can absolutely come up

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with multiple pitches for your book. You can have one that works best at a conference and another for a query letter. You can have a short one and a longer one. You can have one that highlights the romance in your book, and another that highlights the setting. In nonfiction you might have one that focuses on your thesis and another that focuses on your platform or credentials. You may also find that in using several, it becomes clear which one is the winner, and that can help you with all other subsequent pitches.

What you cannot do, however, is write a pitch that doesn't fit your book. If you haven't written a romance (and you will know this because you read widely in your specific area of romance), then pitching it like a romance will not do anyone any favors. Readers will read it expecting a happily ever after, and if you don't deliver, they aren't going to think well of your book. If your nonfiction pitch promises to answer a big question ("Can caterpillars read?") but you don't, your pitch will leave the reader disappointed and annoyed you wasted their time.

If you feel like a pitch degrades your work, that your book simply cannot be summed up in a few sentences, then I say, "Well, good luck with that." Or, more politely, I say that it is not degrading to invite readers into the world of your book. You want people to read it, right? So tell them why they should. Think about how you pick books and see what qualities those books share with yours. You might say that you read books because the writing is spectacular or because a trusted source told you it was good, and those are valid reasons to pick up a book. But you know there's more than that. You know that you prefer some settings, genres, time periods, narrative constructions, lengths, and points of view over others. If you want your book to be sold in stores, you can't be above trying to sell it to other people in this way.

If you are really struggling with your pitch, it could be a sign that the thread running through your work is not strong enough. When I used to take pitches at writers conferences, where writers would get ten minutes or so to talk about their books one-on-one with me, I could tell when they didn't have their pitch nailed down yet. To help them along I would ask questions like "What does your main character have to lose?" and "What's the climax of your story?" If the author fumbled those answers (more than just from nerves), it was a sign that the book itself didn't provide answers and they needed to go back and rework it. Those questions can help you nail down a pitch, too, and if you can't provide clear answers, you might need to take another look at your story.

It helps to practice writing pitches for books and movies you know well. My go-to example of this is a pitch I crafted for *Back to the Future* (my favorite movie). "Marty must travel back in time to get his parents to kiss at the Enchantment Under the Sea dance, or he will poof out of existence." Do you see what's not there? Doc Brown and the DeLorean time machine. Biff. Marty almost kissing his own mom. 1985 and 1955. The killer Huey Lewis and the News soundtrack. And that's okay! Ninety-seven percent of your book will not make it into the pitch. It's just important that the most enticing, interesting, and intriguing parts do.

How do you tell what the most enticing, interesting, and intriguing parts of your book are? I can't tell you. That's what you have to tell me. They most often revolve around the questions your book is answering, what your characters want or have to lose, and why the reader should spend their precious hours in your world. There isn't one perfect pitch that will unlock the world of publishing for you. There are just good ways to talk about your book.

We agents and editors know that pitches are hard. We understand that we have seen thousands of them, and you've seen, like, eight. We don't expect perfection. (And if you're pitching in person, we don't expect a performance. It's okay to read off your notes.) We just expect an accurate, interesting preview of your book, told so we feel invited in. Think of it like trying to convince your good friend to read your favorite book. You *really* want them to read it. How do you convince them? Start there. I promise you'll get the hang of it.

THE ART OF THE COMP TITLE

Positioning Your Book for Success

By Mariah Stovall

Writing is an art; publishing is a business. Every author who hopes to be published through traditional means needs to ensure their manuscript both stands out and fits into a seriously crowded marketplace, and smartly chosen comp titles are one way to do so. A "comp title"—short for "comparative title" or "competitive title," and also called a "comp"—is a small but important part of the sales pitch for your book. Comp titles are used to compare your book to similar books that are already in the marketplace, and they're used at several stages in the publishing process. Comp titles will affect how people think about your book from querying to publication, and learning to use them to your advantage will better connect your book to its audience at multiple steps along the way.

A comp title can signal plot, but the best ones also capture the elements of a book that are more difficult to explain without reading it: themes, style, tone, structure, and target audience. The basic plots of *Hamlet* and *The Lion King* are quite similar, but they'd have wildly different comp titles if they were novels being pitched to agents or publishers. The best comps for *Hamlet* would be moody works full of probing philosophical questions and aimed at mature audiences. The best comps for *The Lion King* would prepare you for a family-friendly story about power and redemption that's also full of singing warthogs and wisecracking meerkats.

As you pitch your book to agents, you'll use comp titles to draw in publishing professionals who will be a good fit for you and filter out ones who won't. (Nonfiction writers: In addition to including comps in your query letter, you'll go more in-depth on comps in your book proposal). Once you have an agent, they'll use comp titles in their pitch to editors, who'll use comps to assess whether they believe they can publish your book successfully and how much they should pay for it. Comps then help your publicity and marketing team pitch your book to the right media outlets and advertisers, and help your sales team pitch it to the right booksellers, who in turn get your books in the hands of the right readers.

Here's a formula for choosing comps: Aim to use two or three books in your book's genre that were published within the past five years to moderate critical and commercial success.

Why two or three? Too few or too many might make your book sound derivative or incohesive.

Why in the same genre? All products have multiple audiences, but they also have core audiences. Compare your work to books with the same core audience as yours. If your book truly straddles genres and/or age ranges, compare it to other books that also do that.

Why in the past five years? Tastes evolve, and trends come and go. There's no telling how a best-seller from ten years ago would fare today.

Why moderate success? Everyone wants to compare their work to that of the most successful writer in their genre or the most critically acclaimed genius, but in reality most books fall somewhere in the middle. "Moderate success" usually means a book has at least a few hundred reader reviews and a few thousand reader ratings between Amazon and Goodreads. The book will also have garnered a handful of critical reviews and other major media coverage, including interviews, podcast appearances, and bookstore events. These books are in stock at your local bookstore or available at your library; you can ask booksellers and librarians for recommendations of books that are popular with their clientele.

Now, to find your comps: Read and research other contemporary books and where they fit into the market. I assume you like to read, so this should be fun.

Read the "Best Books of the Year" or "Best Romance Novels Coming Out This Summer" or "Ten New Books to Get Your Dad for Father's Day" lists compiled by the media outlets *that you'd like to cover your book*. Go to your local bookstore and ask what's selling in your genre or for recommendations of books that have important elements in common with yours. Look at the best-sellers on Amazon in your category and the Goodreads Choice Awards nominees. Look at "readers also loved" suggestions. Look at which books your favorite writers are posting about on social media or providing blurbs for. Ask your beta readers and writers group for suggestions. Now, narrow down your list: Rule out the mega-best-sellers, household names, and repeat prizewinners. (I know sales figures—which would be so helpful in all this—aren't public, and I'm sorry! Trust your instincts and do your best).

If, after all that, you still feel like you don't have the perfect comps, that's okay. If it isn't obvious why you chose your comp titles, or you feel like they're not quite perfect, you can succinctly communicate that in your query letter like this: "*My Murder Mystery* is like if Author A wrote *Book B* by Author C, shot through with the attention to setting that makes Author D successful." Or: "I've struggled to find a perfect comp, but the plot of my book is in conversation with *Book W* by Author X, with a tone like *Book Y* by Author Z."

If you're tempted to use a comp that is not a book—a movie, play, video game, news story, and so on—and you're sure there's really no book that could serve the same function, then proceed accordingly. But use at least one book as a comp if you can. And whatever you do, please don't say there are no comps of any kind for your book. This can come across as arrogant and make you seem alienated from the industry you're trying to break into. I'd rather read a query with no comps than one that announces itself as a wholly unique, peerless product, free of any influences. Lastly, *read* your comps (or at least skim them or read reviews). You want to know what you're comparing your work to.

Even after all that narrowing down, there are still so many books to choose from. Agents aren't asking you to find a single correct answer among endless possibilities—we're asking you to find *one* of many possible correct answers. In the end, it's your job to write and your agent's job to help you navigate the industry. If an agent, editor, or other publishing professional truly loves your book, it's unlikely that the comps you or your agent did or didn't choose will stand in your way. An editor preparing to make an offer on a book will use the

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MARIAH STOVALL is an agent at Trellis Literary Management and the author of the forthcoming novel *I Love You So Much It's Killing Us Both* (Soft Skull Press). Prior to becoming an agent, she worked at Farrar, Straus and Giroux and Gallery Books.

sales of its comp titles to help determine how much they should pay for it. And it's an open secret that editors play around with comps until they make the numbers work in their favor. However, they can't always pull it off. Your book might get rejected if your potential editor can't get the rest of their team on board, for reasons that could include reservations about how your comps performed—but that's not your fault, let alone the fault of the comps you chose. That's the fault of a risk-averse industry. Plus, this is more likely to happen to a newly promoted assistant editor than to an executive editor.

Take all of this with a grain of salt: I'm not convinced that comps work as straightforwardly as publishers insist they do. I'm willing to bet that if you compared the sales of every book a press published in a given month with the sales of their comp titles, the correlation wouldn't be statistically significant. But I don't want publishers to stop using comp titles; I want them to start using them differently. If a book wasn't published successfully, rather than rejecting any books that comp to it, they might instead use the specific circumstances of that first book's publication (when it was published, its cover, where it was advertised) as an opportunity to plan how they'd publish a similar book differently and ostensibly yield different results. If comps are used too narrowly or reductively, certain types of books or writers can be dismissed as "unmarketable" without ever getting a chance to enter the market. For instance, a memoir by a disabled writer might only get compared to other memoirs by disabled writers, regardless of whether the prose styles are similar, while a book by a nondisabled writer may have more varied, holistic, and appropriate comps.

At the end of the day, everyone in the industry knows that every book published is mostly a gamble, with a little bit of business acumen thrown in. It's an imperfect system. But, if nothing else, the mix of research and luck that goes into selecting comps will start to prepare you for the wild ride of publication. It will also introduce you to the work of other writers you admire. Who knows—they might even write a blurb for your book or interview you at your launch party.

THANK YOU FOR BEING A FRIEND

Agents and Social Media

By Amy Elizabeth Bishop

When I'm invited as a guest agent to do Q&A sessions at panels or conferences, a question I get often from writers is an anxious "Do I need a social media presence?" When I invariably say that it's good for us to be able to find you online—either so we can look up more of your work or because we're thinking ten steps ahead to questions a publisher will ask—the writer (understandably) sighs in weary defeat. I can almost see them deflating. I get it. Social media is daunting. Where do you start? How do you even begin the work of interacting with other writers—not to mention agents and editors? What do you say? But these days, social media is an increasingly necessary tool in the writer's tool kit, so let's talk about how to make it work for you, because it can.

AMY ELIZABETH BISHOP joined Dystel, Goderich & Bourret in 2015 after interning for the literary agency in 2014. At DG&B, she cultivates a wide-ranging list in upmarket and book-club fiction, expert-driven narrative nonfiction, and select YA, with a special interest in BIPOC and AAPI voices. You can find her on Twitter, @amylizbishop.

First of all, what I say in those panels is true. It is helpful for agents to see that you have some kind of online presence. Why? The answer is community building. Community is important for writers both before and after becoming a published author. Writing, despite the age-old stereotype, is not best done in a vacuum. Having other eyes on your work, finding others who might turn into critique partners, being generous in your support of other people's writing, learning what else is out there—these are all things that help you in terms of both craft and community. (And, honestly, the best social media presence is a sustained engagement with community, which you can't magic into existence the minute you have a book come out. You must start building that now, even before your book hits shelves.)

And if social media is great for helping agents find you, it's also great for helping you find them, particularly when you're in search of representation. There are several platforms where connections with agents can happen; I will focus on Twitter here because, selfishly, it's the one on which I'm most active, but it's also where most social media events offered by agents tend to take place. However, agents can increasingly be found on Instagram or TikTok as well.

Twitter offers an easy window into

a few facets of who agents are: (1) what kinds of books they represent—agent tweets are bursting with exciting client news and promotion; (2) what kinds of books they're looking to acquire; and (3) to some degree, their personalities and who they are as people—important to know if you're setting up to work with someone for your whole career.

Finding agents' online profiles is pretty easy. One way is to give Manuscript Wish List's Twitter account, @mswlma, a follow. Manuscript Wish List is a website started by a group of writers, editors, and agents to help agents and editors express (in one spot!) what they want to see more of in their inboxes. The website is good for us agents and is helpful for writers in narrowing down who best to query. From their Twitter account, the people behind Manuscript Wish List (MSWL) retweet agent and editor wish lists in addition to author news. Searching the #MSWL hashtag on Twitter will help you find agents' descriptions of the manuscripts they're hoping someone will send their way. Editors, too, use this hashtag, but the agents will likely have "agent at ___" in their bios, so you can sort out who is who and then peruse their profiles. You can also just go right to the Manuscript Wish List website (manuscriptwishlist.com) to search a directory of agents. (Poets & Writers offers a similar directory at pw.org/literary_agents.)

Above all, remember that social media is just another way to connect and build community—so get out there and make some new friends!

An agent will often link to their Twitter account and other social media platforms in their profile on their agencies' websites, so a quick internet search for "literary agencies" might bring up a host of agencies to research and a convenient way to click through to our accounts. Searching on Twitter for "literary agency" or "literary agent" and filtering under "People" will also net you a lot of results.

Now that you've found us, give us a follow, especially if you're interested in the kinds of books we're doing and you think yours might be an excellent fit. It's worth noting that many of us have a policy of not accepting pitches via our social media profiles (whether that's Twitter, Facebook, LinkedIn, etc.—I once had someone track down my rather obscure personal Facebook profile and DM me there, which was a little creepy, honestly). So please don't slide into our DMs to ask if you can query us or pitch us a project. Generally speaking, we want to receive queries via the regular channels—look at our agency's website for submission guidelines. Social media is also not the place to pepper agents and editors with questions about submissions and querying. Overall, be judicious in how you interact with agents online—you don't need to heart or comment on every single post we make (in fact, that might make us a little unnerved). But it's lovely to hear that you enjoyed a book we've repped or to have an interaction here and there. It's like building any relationship: This is where the advice to "be genuine" really does matter.

At this point, you may be thinking, "Okay, so how can we get feedback from agents?" An outstanding way to do so is by participating in one of the Twitter pitch events that crop up every couple of months, in which agents look through the hashtag affiliated with the event and like pitches they want to see. They will always tweet about what they prefer in terms of page count and how to submit, so do not send your manuscript through DMs. (Again, agents will usually direct you to an e-mail address, a query management system, or similar channels.)

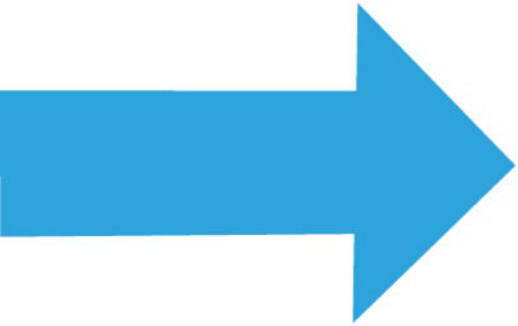
Some agents will offer AMA ("ask me anything") sessions on Twitter, where they'll answer questions for a certain amount of time that writers tweet at them. (This can be a great time to ask those querying/submission/industry-related questions.) In the Twitter search bar, you can search for #askmeanything or #AMA (and maybe add "agent" as another search term to narrow it down) to find past AMAs or see when a new one is happening. You may discover answers to a whole host of questions you have.

Apart from being a valuable tool for interacting with agents, social media can be a wonderful place to connect with fellow writers, meet others who are writing in your space, and share both the highs and lows of the writing journey. Don't feel like you need a profile on every single social media channel out there—I encourage you to find the one that works best for you, the one you think you're the most likely to actually use. Don't be afraid to play around a bit with format or voice—and see what other authors are doing in the space. Scroll a lot! Note what you like and dislike. Above all, remember that social media is just another way to connect and build community—so get out there and make some new friends!

WHAT EDITORS WANT YOU TO KNOW ABOUT AGENTS

Advice From Insiders on the People Selling Your Manuscript

By Katie Arnold-Ratliff



It's a common fantasy for writers, up there with the star-studded movie adaptation and surprise Nobel: the dream agent who thrills at your brilliant query, clears their schedule to chat, and, enchanted, signs you on the spot. Then you become best friends, traipsing to lunch when they can get away from their docket of auctions (selling your future best-sellers, of course).

Maybe that's how it happens for some, but for most of us, finding an agent is a bit like dating, with promising prospects that fizzle out, long-term commitments that end in tears, and, ideally, a perfectly imperfect partner who gets you, waiting at the end of all that searching. But how do you tell the difference between an agent you'll fall in love with and one who'll break your heart (i.e., ghost you, manhandle your work, or otherwise fail to be there as an ally and advocate)? You can start by taking advice from the folks who know agents best. Editors see agents' handiwork day after day, receiving their pitches, learning their tastes, and getting a unique perspective on what makes an agent a trusted collaborator versus someone whose e-mails tend to gather dust.

To mine their wisdom on the subject, I spoke with several editors about what they value in the agents they work with. Some of what they shared was in line with expectations (nobody likes working with rude people), and some was quite surprising. But every word was helpful to writers ready to go out and find the agents for them. Here's what to prioritize.

A Knack for Matchmaking

Some agents go for breadth, submitting manuscripts to a vast array of editors. But time and again editors revealed a preference for agents who take a tailored approach. Yuka Igarashi, executive editor at Graywolf Press, says, "Because I work at an independent press with a selective list, I'm intentionally looking for what other presses might not publish." Which means the same pitch letter sent to the publishing behemoth across town likely won't cut it. And, yes, the editor will likely know they're being spammed, says Igarashi: "It's pretty easy to tell if an agent is sending a manuscript to every editor they think might be interested."

It's not just a matter of knowing the publisher's ethos—it's crucial, editors say, that agents be deeply familiar with the publisher's *list*. Agents often get this part wrong, thinking that because a publisher has just had success with, say, a memoir by an acrobat that they're now in the market for acrobat memoirs. In fact, it's the opposite: The acrobat quota has been filled. Igarashi explains: "Every new book we add to our list changes our list; it changes the relationship that our books have to each other. So my criteria for what constitutes an exciting submission is constantly evolving." Ergo, the most successful agent will be one who keeps a close eye on recent releases and areas of market saturation and then pitches accordingly.

When you meet with prospective agents, ask how they craft submissions. Do they write bespoke e-mails to each editor? Do they earmark certain manuscripts for editors or publishers based on taste and past titles? These are both good signs.

A Spirit of Partnership

Megan Hogan, an editor at Simon & Schuster, says she's most excited to get submissions from agents who view her as a colleague. "We can be honest with one another, solve problems together, and think through together how to strengthen a manuscript. When things don't go as we'd hoped, we can mourn together." Hogan says she's looking for a partner with a collaborative mindset who shares her passion for the text and can work well alongside her. "In short," Hogan says, "I think it's often interpersonal skills that make agents really great." Hilary Redmon, vice president and executive editor at Penguin Random House, indicates that a major part of collaborating well as an agent is grasping the dynamics at play: "A great agent is someone who sees themselves as working in partnership with you, the author, and the publishing house." Just as important, the agent explains these dynamics to the author, who may not have a strong sense of how the industry works, Redmon says.

A strong collaboration requires enthusiasm—and when an agent

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represents work they're truly jazzed about, it shows. Christine Stroud, editor in chief of Autumn House Press, says that is precisely what she wants to see. "I love being able to tell that the agent is excited about the work," she says. "A reliable agent is one who knows what kind of work they enjoy representing and can likely place." Elizabeth DeMeo, an editor at Tin House, agrees: "I always appreciate when the agent demonstrates enthusiasm for a project that feels genuine—that energy comes through, even in an e-mail."

Luckily you can gauge that enthusiasm for yourself when an agent sends *you* an e-mail. Do you sense their excitement about the project, even in writing? Or is their response to you more perfunctory, even if it's positive? If an agent likes your book and thinks they can sell it, that may be enough for you. But if you want to know that your agent is out there shouting your genius from the rooftops, you may want to look for someone who's more vocal in their admiration for your work.

Decency

Sure, this should go without saying. But once you've met a few agents from the "cutthroat shark" end of the spectrum (miles from the "upbeat cheerleader" contingent), you know that basic human kindness isn't a given. Says Julia Cheiffetz, publisher of One Signal, an imprint of Simon & Schuster, "I often jokingly tell writers they can get an agent who will maximize their advance *or* an agent who will return their phone calls—but that's not entirely a joke." You'll have to decide which is most important to you; indeed, many opt for the former.

However, if an aggressive agent just isn't your style, it's not just the fast-talking dealmakers you should avoid. An agent's poor handle on the interpersonal aspects of the job can be more subtle, according to editors, who list major turnoffs as "trying to renegotiate a no" (Stroud), "pointing fingers" when something goes wrong (Hogan), "approaching the editor or publisher with suspicion" (Redmon), or "asking for something that's unreasonable and continuing to push back" (an editor at a Big Five publishing house who'd rather not be named, perhaps because of personalities like these). If in your dealings with an agent you experience similar ickiness, you can be sure they're treating others in the industry the same way, and that's no good for anyone.

Something else to keep in mind: Your agent won't always be bringing you good news, and the way they handle delicate situations matters big-time. Says Hogan, "I really admire when agents are comfortable telling authors when something just isn't realistic or isn't in a book's best interest." It's never fun to hear that the umpteenth editor has passed on your manuscript, or a revision didn't fix the draft's problems—but it's easier to hear it from someone who's got compassion to spare.

A Good Fit—in Both Directions

In these conversations, several themes emerged, perhaps none so often as the importance of viewing publishing as a team sport. Says Cheiffetz: "The best agents are long-term thought partners for their clients, and they understand that a book's success can be highly dependent on its editor." In other words, there is no *I* in *book*.

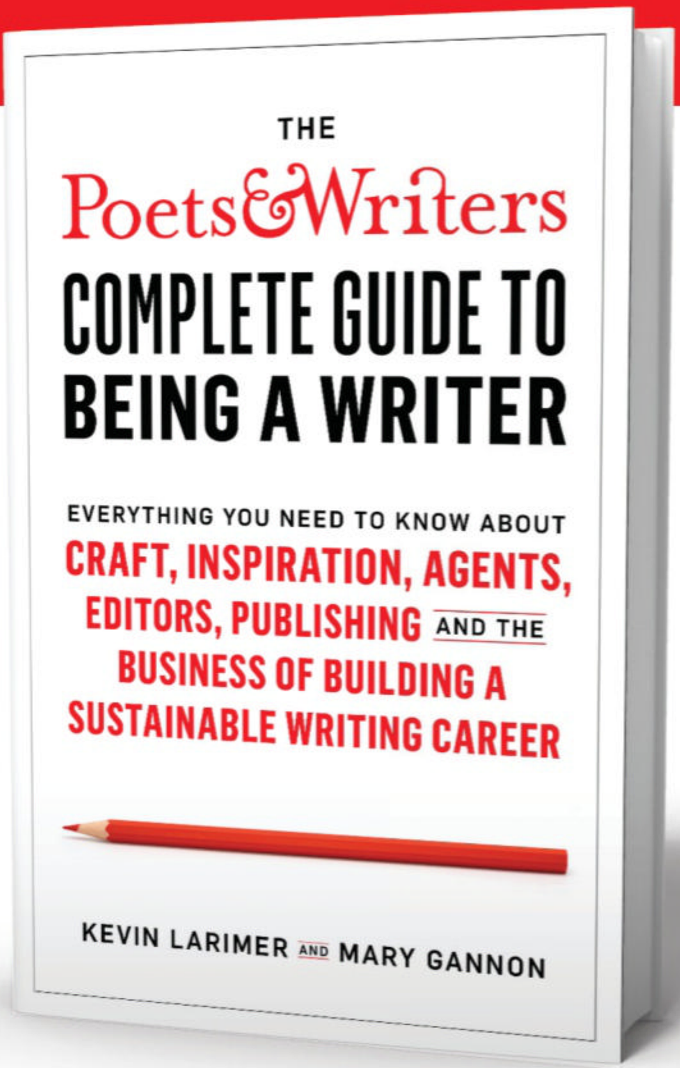
But only one editor, herself a writer with representation, pointed out that looking for the "perfect agent" is a fool's errand. What *is* worth hunting for is an agent who's perfect for *you*. Until recently, Leigh Newman, author of *Nobody Gets Out Alive* (Scribner, 2022) and books director of Oprah Daily, acquired her share of fiction as an editor at the publisher Zibby Books, which she cofounded in 2021. Her advice? Think about the role you want your agent to play. Do you want them to edit your work before selling it? Some will, others won't. Do you want them to shop around stories or articles on your behalf, not just book projects? Again, some agents will while others won't.

As a contributing editor at the literary journal *One Story*, Will Allison is a recipient of many agented short story submissions. (He's also the author of two novels, including *Long Drive Home*, published by Free Press in 2011, and has had the same agent for years.) He echoes Newman's sentiment about agents selling shorter works: "They make almost no money doing this," Allison says, "so if an agent is willing to, it shows a commitment to building an author's career long-term."

And that brings us to one of the most important aspects of the agent search: How long do you want this relationship to last, and what do you want it to look like? "Will you exchange intimacies—is this going to be a friendship?" Newman asks. "Do you want them to be your agent for the rest of your life?" Of course, it's not always up to you, Newman concedes: "Some agents will go sell the shit out of something, but they don't want to have lunch with you, and some agents like one project but opt not to take on the next." Whether you're cool with that arrangement is up to you. (Newman wasn't: "I don't have the self-esteem for that. I want to go to mama, and she'll take care of everything." You have to admit, that does sound nice.)

The takeaway is that you do get to be picky about who represents you—which may feel antithetical to the way you've been approaching your agent search to this point. For many writers the anxiety of landing an agent is intense, and that heightened worry can lead to flawed decisions. "A common one," says Newman, "is going with the first person who says yes, then finding out they didn't read your work or have too little pull in the market or are profoundly disorganized." In other words, just because an agent wants to sign you doesn't mean they're worth signing with. Think of evaluating prospective agents the same way you might think of a job interview: Yes, you're there for the employer to judge whether you're a fit, but you're also there to determine if the job is a fit for you.

EVERYTHING YOU NEED TO KNOW,
FROM THE EXPERTS YOU TRUST.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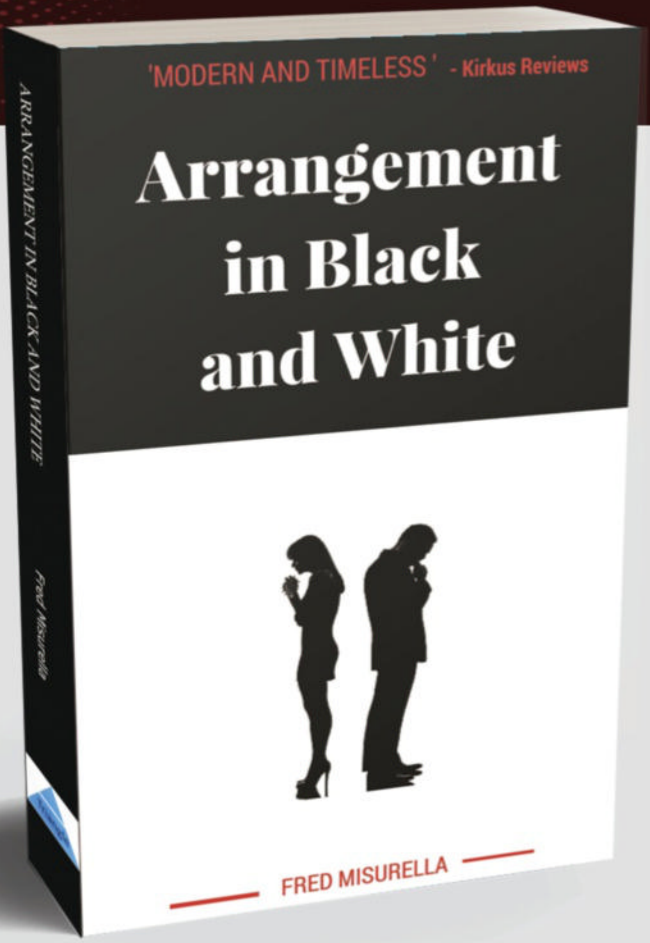
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ARRANGEMENT IN BLACK AND WHITE
Fred Misurella

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Lies to Live By: Stories: **"Fred Misurella writes in the clearest, precise prose, and has as his special strength the joining of shining intelligence with deep emotion."**—Kent Haruf, *Plainsong*.

Only Sons: **"[R]ich back stories of family secrets, tensions and obsessions motivate each character, giving rise to plenty of drama."**—*Kirkus Reviews*.

"This novel is a little world. I just enjoyed the hell out of reading it."
—George Guida, *The Pope Stories*, editor of *2 Bridges Review*.

Arrangement in Black and White: **"An emotionally challenging novel, rife with family issues that are both modern and timeless."**—*Kirkus Reviews*.

An Author's View of the Editorial Process

FROM MANUSCRIPT TO PUBLISHED BOOK

JIMIN HAN is the author of *The Apology* (Little, Brown, 2023) and *A Small Revolution* (Little A, 2017).

ONE of my most vivid writing workshop memories is of novelist Paul West saying to a roomful of undergrads that immediately after typing "The End" on a manuscript and mailing it off to his editor, he began to write a new book. In graduate school no one told me anything different; I believed we write until we finish, and then we begin again on our next project. So when I sold my first novel in 2016, I was unprepared for the work I still had to do in order to hold my published book in my hands.

What happens between the time you type "The End" and the time your book becomes available in bookstores and libraries? Quite a lot, it turns out. After accepting an offer you will engage in a publication process involving several stages that altogether can take over a year. I was surprised by how much I was expected to do, particularly in the editorial phase. With my first novel, I went through the tasks asked of me without fully grasping how I could make the most of the experience. In 2021, when I sold my second novel, my hope was to feel more at ease in partnering with the publisher throughout the stages that led to the final book, knowledgeable about how to be its advocate.

Part of the challenge with my first novel was balancing my feelings of gratitude (along with deep-seated fears and erratic self-confidence, let's be honest) with clarity about the publishing process. What were the roles of those in the publishing company with whom I would be working? What part was I to play in making my book a success? How actively involved could I be without delaying the publication of the book? These questions really boiled down to a single larger one: How could I work with the publisher to produce a book I'd be proud of, a book that would be a success for both me and everyone involved?

Because having information about the publishing process is key to moving through it with this confidence, I reached out to several other writers by e-mail for their advice. It was eye-opening and reassuring to hear about their accomplishments and struggles on the path to publication. They helped me make sense of bits and pieces I'd heard over the years about how a book is edited. While each publishing house has its own process, most involve

CHRISTINE PETRELLA

similar steps and casts of publishing professionals. As you navigate these steps for the first time, it's great to have a support network in place. As Christine Kandic Torres, author of *The Girls in Queens* (HarperVia, 2022), recommends, "I feel strongly that flexing on any and all mental health benefits you have access to is crucial."

SO HOW does the editing process begin? Your initial point of contact at a publishing house will probably be an acquiring, or acquisitions, editor. This is the person who buys your book from you. The acquiring editor can have a title like "associate editor," "editor," "senior editor," "executive editor," or even "publisher."

Before my first novel was published a writer told me that when her book was up for auction—a situation in which several acquiring editors offer you a contract for your book, making bids until one is chosen—she picked the offer from the editor who wanted the fewest changes made to the manuscript. At the time, that confused me. Isn't the writing of your book done when you sell it?

Enter the stage of developmental editing. In rare instances you might be able to skip this phase. Generally, though, after you've sold your book, your acquiring editor will summarize the vision they have for your novel and send you off to work. This process might involve all or some of the following: a phone call, an editorial letter, hand-written comments on a printout of your manuscript, or a Word document with Track Changes highlighted. The editor who acquired your book will typically be the person to work with you on these edits. That was the case for me and many writers I spoke to, but occasionally the developmental editor can be someone else at the press.

When buying my first novel, my future editor raised a few very specific questions that determined the sale of the book. We talked at length by phone, and I knew immediately that her ideas would strengthen the story. This is where the editor-author relationship you've dreamed of hopefully becomes a reality. When my second book was completed, I was thrilled to receive an offer from this same editor, who was now working at a different publishing house. This time around, however, she recommended a number of changes.

When I was faced with the task of deep edits, impostor syndrome set in. I'd sold my book, but now could I deliver? She sent me a comprehensive editorial letter outlining her recommendations, and we embarked on two rounds of revisions. There was a part of me that questioned whether I could actually do the work the book needed. I wanted my editor to continue to believe I was the writer she thought I was.

I geared myself up to return to the world of my story. Although I knew, after my first novel, that there was more to do, I still had a tangled net of

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impatience and doubt from which to free myself. When daunted by the prospect of returning to my manuscript, I found strength after I remembered that my editor believed in my book and she was there to help me. We had a proven track record together. I listened to her advice and knew she was right. Once I reread the very first page of the manuscript, I became absorbed by the story, and I was able to make the necessary revisions, which took the book to another level. At this point I was also already working on my third book, as my professor had advised many years ago and which I knew was essential to my mental health. Don't we all, as writers, only feel like writers when we're writing? Having other writing projects or something else that you're intent upon during the publication process may also help you. There's plenty of downtime as you wait for people in the publishing house to get back to you—periods that can last weeks or stretch into months—and I was grateful for the distraction.

Kirstin Chen's *Counterfeit* (William Morrow, 2022) also went through many rounds of edits. "I had felt pretty sure the book was close to done," Chen says, "because we'd gotten great interest from editors, as well as from TV studios and streaming services. Oh, how wrong I was!" It takes courage to be willing to make more changes after that kind of positive reception, but Chen dove in. "She pushed me harder than I've ever been pushed," she says about her editor. "All in all, it took four rounds of significant revisions to make all the pieces of the story fit together, and I am forever grateful she didn't let me bail out when the book was simply good enough."

Even when you're working with an editor you trust, conversations with them can sometimes feel uncomfortable: You've worked long and hard on your book, and you may be reluctant to rethink elements of your approach, or it very well may be that your editor makes a suggestion that doesn't ring true. The main point is to keep the conversation open and fluid. Try an idea on for size before dismissing it out of hand. Your editor bought your book because they believe in it and in you. It is through the back-and-forth of a conversation that solutions may arise.

Understanding how long each step toward publication will take eases some of the pressure, especially during the book's early stages. You may hear from your editor the day after you sell your book, or you might not hear anything for many weeks. Questions abound: When will your editor give you feedback? When are you expected to submit your revisions? When is your publication date? Jennifer N. Baker, author of *Forgive Me Not* (Nancy Paulsen Books, 2023), says communication is critical. Editors are busy with numerous authors and often overworked. "I think the main thing is that it'd be great if writers got as much clarity on schedules as possible up front," she says. "It's good for people to understand what's expected in terms of turnaround. Ultimately I rewrote about 40 percent of the book, and it did get longer, but overall the story strengthened due to sensitivity reads and deep editorial feedback."

Some writers sell their books before their manuscripts are completed, which makes the developmental editing process even more complex. Kristen Arnett, author of *With Teeth* (Riverhead Books, 2021), experienced exactly that scenario and received extensive notes from her editor: "I would say that we went through two serious rounds of edits. That made sense because when Riverhead bought the novel, I'd only written around seventy pages." In the first round of edits, Arnett addressed comments that her editor had upon reading the finished draft. This took the majority of Arnett's editing time. The second round addressed inconsistencies in tone and any remaining questions.

After the developmental edit, your manuscript goes into production. When your manuscript enters this phase, it will be copyedited and then formatted into page proofs (also called galleys). Weeks or months might pass between the developmental edit and the copy edit—or the stages could overlap if your publication date is imminent.

For my first novel I dealt directly with the copy editor and then the proofreader. For my second novel, however, everything was handled by the production editor, who explained to me that I'd receive changes to my manuscript, made by a copy editor, on a specific day and asked me if I agreed to return my responses on a due date. My contract stipulated I'd have two weeks for this, one of the few timelines it actually specified. Having this in print was intimidating. There didn't appear to be room for negotiation. Other writers confirmed that two weeks to a month was standard.

It wasn't just that I was on a tight schedule at this point; a variety of emotions competed for my attention. For one thing we were locking in the text of the manuscript. No more substantial changes after this phase. Was it as good as it could be? I had longed for my editor to say the manuscript was ready to go into production—but now that the moment had arrived, was I ready? I am an endless reviser, and the finality frightened me.

"It can be a nerve-racking period, certainly," Michael J. Seidlinger, author of *Anybody Home?* (Clash Books, 2022), says of this part of production. "The best bet is to give the book a thorough pass once or twice during the copyediting phase, listening to the copy editor's suggestions—because they may be more familiar with style guides and even your own writing tendencies—and take your time with it."

Copy editors are vital. They can catch any changes you made during the developmental edit that didn't get carried over throughout the rest of your novel. Beyond spotting typos, they flag grammatical errors, query word choice, and detect inconsistences. As part of this process, they may provide you with what's called a style sheet, a list of words that come up often in your book that you want to be sure to spell and style the same way every time they occur. I welcomed this aid. I also wondered if the copy editor would make assumptions that were not the right fit for my novel. In my first book, for example, I used a colloquial manner of spelling certain Korean words in English rather than the standard style. My editor backed me up on this, and the copy editor understood that my choices were deliberate. Once again communication was key. "Especially if you are a marginalized writer writing characters in the margins," Kandic Torres says of a similar experience, "feel free to push back on corrections that may possibly be more grammatically sound but not correct for your characters in the communities you're depicting."

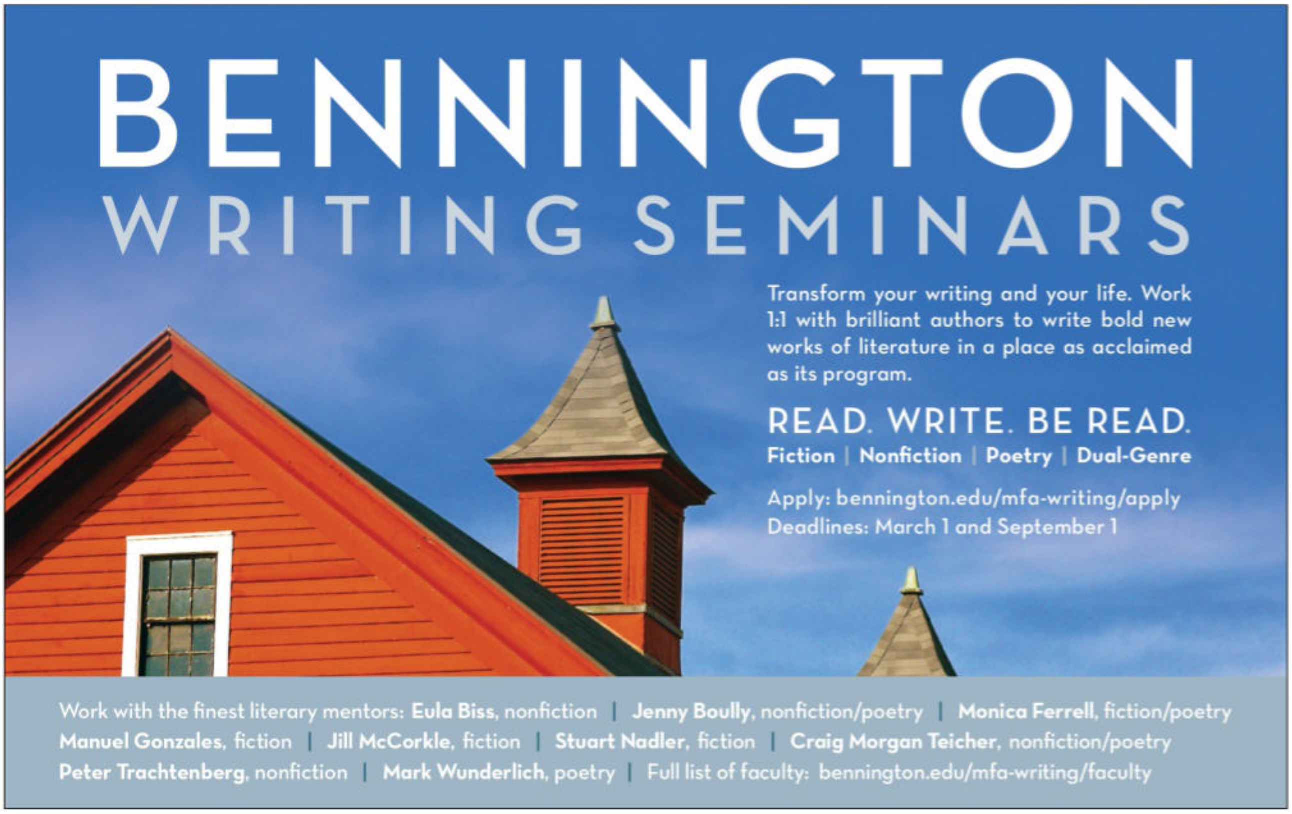
Matthew Salesses, author of *The Sense of Wonder* (Little, Brown, 2023), further explains the balance between your role as a writer and that of a copy editor: "I pay a lot of attention to every word and punctuation mark, and when I break the rules, I do so on purpose. So it can be stressful to go through a manuscript as if your choices weren't choices you made purposefully. On the other hand, a good copy editor can tell you when sentence structure or something else might get in the way of clarity, or can help notice timeline details or other inconsistencies, and in those cases and others, I'm extremely grateful to have someone read so carefully. You need to meet each other at that point of care."

For my second book, this process was easier. Knowing what to expect helped me feel more comfortable asking questions. When this stage was completed, the production editor sent me a note from the copy editor saying how much she'd enjoyed my book. I was grateful for that surprise boost.

After copyediting come page proofs. Up until then I'd received Word documents with Track Changes employed. Now my manuscript was a PDF. Here's where it becomes real. There it is. On the page. Set. The margins and font all there. Just like the actual page of the final book. The production editor told me I had one more chance to catch any errors before the book went off to the printer. (I've heard that writers might receive a second round of galleys to review during this stage—but then that's it.) If I needed to make changes the production editor advised me not to exceed the actual space of the line. For example, I could replace words but I couldn't add sentences that would then make the paragraph longer on the page. These changes were to be listed in a particular format in a separate document. I was not able to make any alterations to the PDF itself. And again I was given two weeks to complete this task.

While I was reading through these pages once more, the production editor assured me that a professional proofreader was reviewing the book too. The production editor checked the galley after the proofreader.

DeMisty D. Bellinger, author of *New to Liberty* (Unnamed Press, 2022), enjoyed seeing her page proofs. "I was surprised with how short the book was," she says. "Really, though,



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it made the whole project that much more real—it looked like a book, not just a manuscript. I think I felt scared and excited, and it was then that I knew the book was actually happening."

Seidlinger also relishes this moment. "By the time I get those," he says of the page proofs, "I make it a point to only glance at them. If you're still thinking like it's a copy edit, you might cause yourself more anxiety and may even slow down the production process."

One of the ongoing conversations you might have with your acquiring editor, throughout this period and certainly before your manuscript is finalized in page proofs, is about your book's title. Some writers find that their original title works well and it ends up being the final title, while others reconsider. Many of the writers I asked were able to keep their original titles. For my second novel, *The Apology* (Little, Brown, 2023), Marcia Bradley, author of *The Home for Wayward Girls* (HarperCollins, 2023), suggested the title upon reading an early draft, and it won out.

A few writers I contacted found their titles through their editors. The editor of my first book, *A Small Revolution* (Little A, 2017), chose the title based on themes she saw in the manuscript. I knew when I heard it that it was the right one. Bellinger landed on her title in a similar fashion. "The editor wasn't too impressed [with 'Kansas Quiet'] and found the words 'New to Liberty' within the text of the novel," she says. "I loved her suggestion because *liberty* referred both to the town and to the freedom each woman experiences in the book." Including the setting in the title was also recommended by Kandic Torres's editor for *The Girls in Queens*, a nod to the New York City borough of Queens, where the novel is set, as well as "the unresolved wounds we carry [from childhood] that influence who we become."

Arnett had more of a struggle with her title. When her editor suggested a change, she was stumped. "I am the kind of writer who always titles every project first thing before I even start writing. But [my editor] made a compelling point. It was possible that readers unfamiliar with my work might only hear or see the title of my book ['Samson'] with no explanation and think it was Christian fiction or some kind of nonfiction biblical work." Compiling a list of potential titles helped Arnett arrive at *With Teeth*, a better fit.

Depending on the press with which you're publishing, your editor may be more or less involved with the design of your cover, a step that begins the transition from editing your book to preparing for its publicity. When it came time to talk about covers for my second book, I was fortunate enough to be advised by Marie Myung-Ok Lee, author of *The Evening Hero* (Simon & Schuster, 2022), to request an Asian American designer. "Do I get to ask that?" I queried. She assured me I could. My worries about the cover for my first novel had been eased by knowing I had an Asian American editor who shared my point of view when it came to avoiding stereotypes and exploitative images. She'd guided the cover design exactly as I hoped she would. With my second novel, having the additional assurance of an Asian American designer in an industry with so few BIPOC publishing professionals made me even more excited about this stage of the publication process.

Salesses and I have the same editor, so I asked him if he had a comparable experience. He agreed that "it helps a lot to have an Asian American editor who can navigate the pitfalls of racist covers." He was pleased with how well the designer represented his book: "I couldn't actually imagine what my cover would be like, and I was surprised to find the designer did such a great job fitting different elements in and also keeping things from being too literal."

Concerns about the cover also came up for Baker, who had the additional factor of genre to weigh. Explaining that original illustrations are favored for young adult books, Baker worked within those parameters. "We were able to find something that fit my vision and also speaks to the book itself," she says, "to showcase a Black teenage girl…and not fall into the potential to age her up, make her look angry, or put her in a particular light given the book's subject matter. Ultimately my input was received once we had a basis for comparison."

Other participants in the publication process can also have a significant impact on the cover design, particularly those who have perspective on what will reach readers and drive sales. Bellinger knows about this firsthand. "I did go over my expectations and desires for a cover with an in-house designer. She gave me a few mock-ups, and we agreed on one," she says. "But the distributor wanted a cover that depicted a person, so the designer created something else. The second cover was beautiful, and the colors were attractive and refreshing. I did suggest some changes with font and kerning but nothing extensive."

If final say on a cover design is essential to you, you can ask to put a provision into your contract with your publishing house like Kandic Torres was able to do. She says the experience turned out to be "friendly and collaborative."

IS THE writer's job done yet? Not quite. Around the corner are publicity and promotion. You will be asked to contribute to these efforts. To help get your book into the hands of booksellers and reviewers, the publisher may print advance reader copies, or ARCs. An ARC is a version of the book with a cover but without the quality of paper and ink that will be used in the published novel. Hopefully by this point, all the steps that you've navigated have made you more comfortable with your publishing team—and, most importantly, you've come to trust your instincts and step up as an advocate for your book. You've made it so far. It's happening. Your book is looking great. Deep breaths. Just a few more steps. Publication day is closer than you think.

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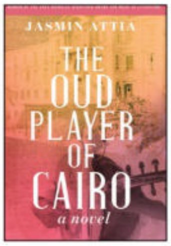
New Titles

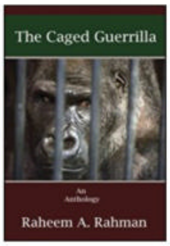


The Oud Player of Cairo

By Jasmin Attia
Schaffner Press
Pub. Date: July 11, 2023

"Jasmin Attia's *The Oud Player of Cairo* evokes with passion and precision a bygone world, a culture's struggle, and one extraordinary woman's erotic and political awakenings."—Joy Castro, author of *One Brilliant Flame*.

www.schaffnerpress.com

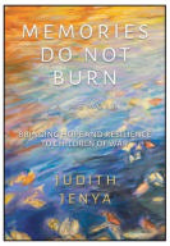


The Caged Guerrilla

By Raheem A. Rahman

This book is an anthology that illustrates the hardships that one faces inside of prison walls, but also causes the reader to see the confines we have placed upon ourselves within society. The subjects range from prison literature to poetic expressions; from urban culture and social awareness to the revolutionary spirit. An eye-opening and emotional piece that deserves reading.

www.amazon.com



Memories Do Not Burn: A Memoir
Bringing Hope and Resilience to Children of War

By Judith Jenya

Engaging storytelling from Nobel Peace Prize nominee, Judith Jenya, who spent her life helping children of violence and war. From organizing Russian adoptions and helping children from Chernobyl to single-handedly creating camps for children of the Balkan Wars (and beyond), Judith's "hero's journey" teaches that conflict is inevitable, violence is not—and is a clarion call to action for everyone.

www.judithjenya.com

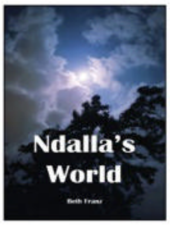
BOMB CYCLONE
J.A. ADAMS

Bomb Cyclone

By J.A. Adams
Atmosphere Press

We experience Ukraine's plight through a young Ukrainian spy recruited by Russia's SVR, who falls in love with her target and must defect or risk death as a traitor to Russia. "Adams' narrative voice is stylish and quick-witted… The journey is marked with fine prose, plenty of tension, a balanced mix of action and romance, and well-rounded characters."—*Kirkus Reviews*.

https://amzn.to/3hlYn12



Ndalla's World

By Beth Franz
Atmosphere Press

A love story. A mystical journey. An exploration of the power of our stories and the risks a leader must take for the people she loves. "Franz proves without a doubt that *Ndalla's World* is worth exploring."—*Feathered Quill*. "Balancing solid character dynamics and surprising reveals with pressing ethical questions of sacrifice and leadership, Franz has delivered a winner."—*BookView*.

https://amzn.to/3zSW8IW

Boy Wander
A Coming of Age Memoir
JOBERT E. ABUEVA

Boy Wander: A Coming of Age Memoir

By Jobert E. Abueva
Rattling Good Yarns Press

Lambda Literary Award-winning author offers an intimate portrait of his sexuality as seen through the eyes of a Filipino child of the 1960s and 70s to those of a Tokyo teenager and young man arriving in America. "…an unflinchingly honest and compelling coming-of-age/coming out memoir that I could not put down."—Damian McNicholl, author of *A Son Called Gabriel*.

www.jobertabueva.net

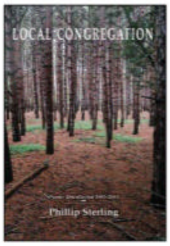
KISSING COLOURS
Poems
Safi

KISSING COLOURS

By Safi
Amazon KDP

Dreamy, sensuous, romantic, and visionary. Lush with paradisical dreamings. Poems blooming and blossoming amidst feminine angst, despair, and desires. Harmonizing the subconscious with the conscious and the superconscious. A perpetual flowering of wonder in a world of fears.

www.amazon.com



Local Congregation: Poems Uncollected 1985–2015

By Phillip Sterling
Main Street Rag

"Phillip Sterling's poems have always blended a mastery of craft and precision with a deep, reflective awareness and insight," writes prize-winning poet Jim Daniels, "and *Local Congregation* is certainly no exception. With humor, humility, and grace earned through years of paying attention, he shines light on the small moments until they glow with insight and discovery."

mainstreetragbookstore.com/phillipsterling

DEATH THROES of the BROKEN CLOCKWORK UNIVERSE

Death Throes of the Broken Clockwork Universe

By Wayne David Hubbard
Atmosphere Press

Combining choreological precision with playfulness, readers enter the mind's eye of a poet standing along the shoreline of powerful forces shaping all lives: time, place, love. "Spare, quiet, gossamer… Experiencing this collection is akin to moving through the quiet isles of an art exhibition, welcoming you to spend as much time as you like with each piece."—*Independent Book Review*.

bit.ly/3EaLYom

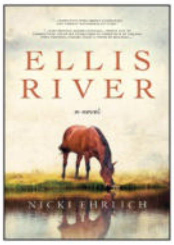
Judy Katz
How News Travels

How News Travels

By Judy Katz
Silverfish Review Press

Judy Katz creates quietly revelatory elegies and odes for the shifting relationships of mid-life: the death of a mother, the independence of grown children, the intimacy of romance and trust between husband and wife. Inevitable and surprising, these poems invite us into the passage of time. This is a collection to savor, for "who can sleep / when it keeps arriving / over and over / the world, the world."—Ellen Bass.

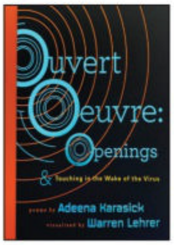
www.spdbooks.org



Ellis River
By Nicki Ehrlich
Bay Feather Books

The Civil War scattered her family. Disguised, and with her spirited horse, a young woman navigates a war-torn country to collect what's left of her life. Winner of the IBPA Benjamin Franklin Award! Semi-finalist for Publishers Weekly Booklife Prize! Finalist for Eric Hoffer First Horizons & Grand Prize Honorable Mention! "Great for fans of: Robin Oliveira, Charles Frazier."—*Publishers Weekly Booklife.*

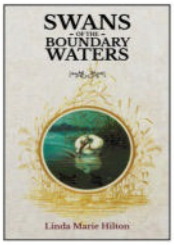
https://nickiehrlich.com


Ouvert Oeuvre: Openings
& Touching in the Wake of the Virus
poems by Adeena Karasick
visualized by Warren Lehrer

Ouvert Oeuvre: Openings
Poems by Adeena Karasick, Visualized by Warren Lehrer
Lavender Ink

Ouvert Oeuvre: Openings is an ecstatically wrought, never quite post-Covid exploration of openings written by poet and cultural theorist Adeena Karasick, visualized by viz lit pioneer Warren Lehrer. The poems highlight concepts of opening and touching as an ever-swirling palimpsest of spectral voices, textures, whispers and codes transported through passion, politics and pleasure as we negotiate loss and light. Stunning! Hardcover.

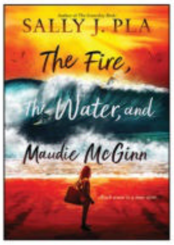
https://tinyurl.com/yc8pwkj4



Swans of the Boundary Waters
By Linda Marie Hilton
Atmosphere Press

Take flights of fancy like a swan perusing vegetation patterns: see what can be wrapped in a poem: a pita full of the savory haiku surprise. Linda Marie Hilton's second volume of poetry: *Swans of the Boundary Waters*!

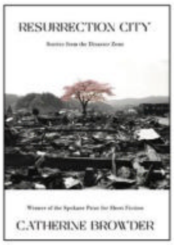
www.amazon.com



The Fire, The Water, and Maudie McGinn
By Sally J. Pla
Quill Tree Books / HarperCollins

"Crucial for every school and classroom library, this is a story about neurodiversities, acceptance, resilience, community, change, and finding the talents and worth that reside in all of us. This is a novel for those who have ever felt 'less than,' or those who have ever viewed anyone else as 'less than.'"—Lesley Roessing, Literacy Consultant.

https://sallyjpla.com/



Resurrection City: Stories from the Disaster Zone
By Catherine Browder
Willow Springs Books

Winner of the Spokane Prize. "Catherine Browder's short stories represent both the best of fictional talent—invigorating readers with memorable, authentic characters—and great reportage. Readers actually learn things and not only about Japan's earthquake and tsunami disaster of recent years…The blend of imagination, first-hand experience and real knowledge, reminds me of the great internationalist writers…"—Robert Stewart.

www.willowspringsbooks.org

Letters From Eleanor Roosevelt
Mary Swigonski

Letters from Eleanor Roosevelt
By Mary Swigonski

Joan Zatańczy, a senior at Barnard College in 1961, confronts a rocky year: behind on credits, floundering for a senior thesis topic, and pregnant! The story unfolds in letters to Joan's friend, interspersed with letters from Eleanor Roosevelt. "Swigonski's promising debut is an interesting, hopeful experiment of a novel. A thoughtfully penned exercise with a strong, feminist center." —*Kirkus Reviews.*

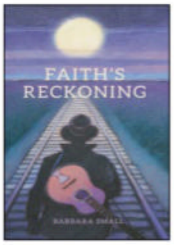
amzn.to/3FdwaB0

JAN BEATTY
AMERICAN BASTARD
A MEMOIR

American Bastard
By Jan Beatty
Red Hen Press

American Bastard is a lyrical inquiry into the experience of being a bastard in America. This memoir travels across literal continents—and continents of desire as Beatty finds her birthfather, a Canadian hockey player who's won three Stanley Cups—and her birthmother, a working-class woman from Pittsburgh. *American Bastard* sandblasts the exaltation of adoption in Western culture.

www.janbeatty.com



Faith's Reckoning
By Barbara Small
Coyote Moon Paperbacks

Set in the South, this multigenerational novel traverses time between the 1930's and the 1990's. Through parallel storylines, the complex relationships between a Black family and a White family reveal two Americas intimately intertwined, yet worlds apart. At its core, *Faith's Reckoning* is about reparations for racial injustice and the individual restitution we must make in our personal lives.

www.faithsreckoning.com

Once A Welder

Once A Welder
By Jim Brennan
Freeze Time Media

Conspiracy on the Philadelphia waterfront. Jimmy McKee had seen a painter burnt to death and a rigger crushed by a propeller at the shipyard before he turned twenty-one. But he didn't know there were more sinister ways to die on the waterfront … ways employed by insidious men motivated by greed and power.

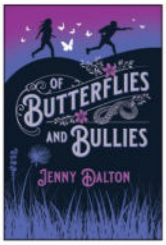
www.amazon.com/Once-Welder-Jim-Brennan/dp/1946702722

Potions d'amour, thés, incantations
Love Potions, Teas, Incantations
Beverly Matherne

Potions d'amour, thés, incantations / Love Potions, Teas, Incantations
By Beverly Matherne
Harvard Square Press

"A brilliant collision of poetry, lyric essay, dramatic monologue, 're-legending.' This work delightfully and sometimes harrowingly un-stills the still-lives once entombed in oil and sets them into the air, to whirl."—Matthew Gavin Frank, author of *Flight of the Diamond Smugglers.* Matherne's explorations are "darkly luminous. Read them. Step into the bayou, and stumble out shaken…"—Cindy Hunter Morgan, author of *Harborless.*

www.amazon.com



Of Butterflies and Bullies

By Jenny Dalton
Ingram

Filled with empathy, this coming-of-age story revolves around Molly, 10, a girl from the other side of the tracks, attending the "rich kids" school, and how she handles a year of being bullied. Molly reminds us how to be brave and to keep going, even when everything falls apart. This is an unflinching portrayal of the betrayals of middle school, the awkward ache of it, and a girl discovering her resilience. For middle grade readers and adults.

www.butterfliesbullies.com

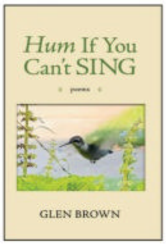
TERRI GREENING
THE LADY OF THE LIGHTHOUSE

The Lady of the Lighthouse

By Terri Greening
World Castle Publishing

A WWII Great Lakes Thriller. From Michigan writer Terri Greening comes a heart-racing thriller set in the wilderness of Michigan's Upper Peninsula. A pirate, a Great Lakes shipping captain, a dashing, Italian spy, and the lonely, pregnant, young mother who loved them all. Available online worldwide.

www.amazon.com

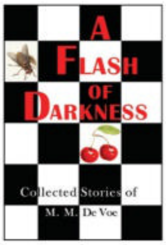


Hum If You Can't Sing

By Glen Brown
Boat House Productions

"*Hum If You Can't Sing* is so verbally playful and invitingly aware of its clear occasions for poetry that it reminds us of how a delight in language so often rhymes with a delight in life. And as the title suggests, all of us, no matter what our aptitude for singing, can join in Glen Brown's delightful chorus."—Michael Collier.

www.amazon.com



A Flash of Darkness

By M. M. De Voe
Borda Books

"Surprising, evocative, insightful" genre-bending literary short stories "á la Black Mirror or Twilight Zone" from internationally published award-winning writer and "femme-Kafka" M. M. De Voe.

www.mmdevoe.com

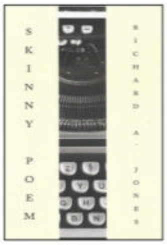
synchronicity
Thomas Zampino

synchronicity

By Thomas Zampino
Southern Arizona Press

In this, his second book of poetry, Thomas Zampino imparts flashes of intimacy, intensity, and inevitableness. At its core, *synchronicity* is a love story. One not only existing between lovers, but one that also reveals how synchronicity—seemingly unconnected moments of "co-incidences"—lovingly shaped a life fully lived. A lifetime of poetry observed, told without pretense or presumption.

https://thomaszampino.wordpress.com/

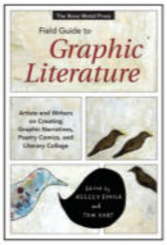


Skinny Poem

By Richard A. Jones
Politics & Prose

Emerging from a vintage typewriter, a 160-foot roll of adding machine tape, and inspiration from poet A.R. Ammons, *Skinny Poem* chronicles strident reflections on recent social and political upheavals. Initially a ludic conception to transform a paper roll's commercial purpose into a continuous printed receipt for personal existential angst, this poem unspools amidst miasmas of COVID and the BLM movement.

www.politics-prose.com/book/9781624294488



The Rose Metal Press Field Guide to Graphic Literature

Edited by Kelcey Ervick and Tom Hart
Rose Metal Press

The Rose Metal Press Field Guide to Graphic Literature gives readers unprecedented insight into the techniques of 28 of today's most innovative creators of poetry comics, graphic narratives, and text+image hybrids. With original craft essays, corresponding exercises, and full-color examples of their work, each contributor offers reflection and instruction informed by their own methods and processes.

www.rosemetalpress.com

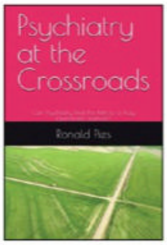
Filthy Creation
Caroline Hagood

Filthy Creation

By Caroline Hagood
MadHat Press

"It's a shame Mary Shelley isn't around to offer a blurb for this tender, luminous portrait of the art monster as a modern teen. *Filthy Creation* has so much to say about art, gender, loss, and broken dreams. It's also a triumphant coming-of-age pageturner whose young heroine grabs your heart from the first page and never lets go."—James Tate Hill.

https://madhat-press.com/



Psychiatry at the Crossroads

By Ronald W. Pies, MD
Independently published

In this book, drawn from his articles in *Psychiatric Times*, Ronald W. Pies, MD presents a bold defense—and sometimes, a trenchant critique—of his profession. He argues for a pluralistic and humanistic approach to mental illness, in which motives are as important as molecules.

www.amazon.com

Highway 28 WEST
JOE TAYLOR

Highway 28 West

By Joe Taylor
Sagging Meniscus

"'Poor humans, poor creatures!' The chorus of voices that interrupt and thus animate Taylor's swift and pointed *Highway 28 West* echo in the mind and ear of a reader long after the final page. The story is kaleidoscopic and urgent; the style is downhome; the sentences shine as with a yellow light… Thank you, Author!" —Fred Chappell.

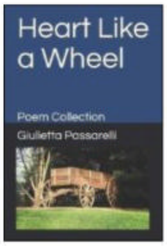
https://asterismbooks.com/product/highway-28-west-joe-taylor

STAR
QUADRANT
OMEGA
STEPHEN J

Star Quadrant Omega
By Stephen J

Star Quadrant Omega takes place in the year 2217 when an only child survives the tragedy of the ill-fated spaceship Andromeda on its maiden voyage to colonize planet Mars. Carried away in a solar storm, he is secretly raised by a high-ranking government official in a strange new world, where he will have to fight for his destiny.

www.amazon.com



Heart Like a Wheel: Poem Collection
By Giulietta Passarelli
Amazon

This beautiful collection shares a heart's journey through change and growth. It's life spinning on a wheel, cascading waterfalls, where the grass is greener. You wonder, fly, celebrate, leaving the old behind, to look beyond the waters, following the rainbow. Dedicated to family and poets who found the treasures of their heart, sharing life, love, and the beauty of poetry.

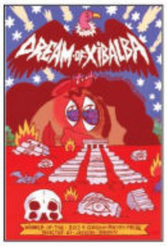
www.gpassarelli.com

THE WOMAN
IN GREEN
a novel
Larry Lockridge

The Woman in Green
By Larry Lockridge
Iguana Books, Toronto

From a macabre scroll found under a labyrinth to a dramatic fiasco on the world stage to a heady balloon ride to freedom, a small cast of characters plus one prescient turtle hang on together as friends and lovers, narrowly averting suicide within the ranks. They emerge with lasting romantic bonds and a vision that the enigmatic Woman in Green will someday prosper on Planet Earth.

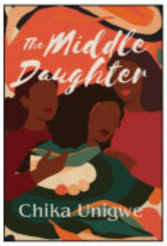
www.LarryLockridge.com



Dream of Xibalba
By Stephanie Adams-Santos
Orison Books

This incantatory long poem draws the reader into a dreamworld where the barrier between life and death grows porous, populated by ancestors and spirits. The influence of such poets as Cecilia Vicuña and Federico García Lorca is evident, yet Adams-Santos's voice and vision are entirely her own. *Dream of Xibalba* is a unique, epic work of cultural and spiritual significance.

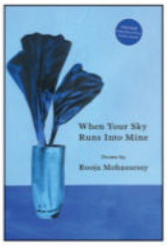
https://tinyurl.com/DreamofXibalba



The Middle Daughter
By Chika Unigwe
Dzanc Books

When seventeen-year-old Nani loses her older sister and then her father in quick succession, her world spins off its axis. A modern reimagining of the myth of Hades and Persephone within a Nigerian family, *The Middle Daughter* charts Nani's journey to freedom and homecoming.

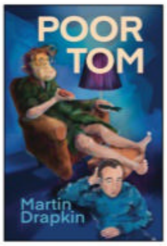
https://www.dzancbooks.org



When Your Sky Runs Into Mine
By Rooja Mohassessy
Elixir Press (Winner of the 22nd Elixir Poetry Award)

When Your Sky Runs Into Mine is a stunning debut collection. Set against childhood in the post-revolutionary Iran of the 1980s and coming of age as an immigrant in exile, the poems are an intricate ekphrastic dance where the poet embodies the roles of women, and decides, "It's time to come to terms / with the dark."—Ellen Bass, author of *Indigo*.

www.roojamohassessy.com



Poor Tom
By Martin Drapkin
HenschelHAUS Publishing (Three Towers imprint)

Poor Julius Dickman has a boatload of issues: woman troubles, job troubles, insomnia, claustrophobia, panic attacks. Now his elderly father, Herbert, the renowned classical actor, has retired from his long theater career after playing King Lear. But Herbert feels that he failed at doing his big role, and has starting behaving very strangely. Julius wants to help. But how?

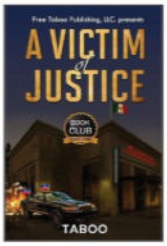
www.drapkinbooks.com

A NOVEL
MILWAUKEE
BLUES
LOUIS-PHILIPPE DALEMBERT
AUTHOR OF
THE MEDITERRANEAN WALL

Milwaukee Blues
By Louis-Philippe Dalembert, translation by Marjolijn de Jager
Schaffner Press, Inc.: May 2023

With *Milwaukee Blues*, translated by Marjolijn de Jager, Haitian poet and novelist Louis-Philippe Dalembert (*The Mediterranean Wall*, winner of the 2021 French Voices Grand Prize) delves into the roots of systemic racism and police brutality in his latest novel. "Superb…"—*Le Monde*.

www.schaffnerpress.com



A Victim of Justice
By Taboo
Free Taboo Publishing, LLC

Ex-con Jean "Wicks" Pierre and his new detective/girlfriend, Shelby, met while volunteering at a local youth center. Together they start a war between rival gangs/cartels, while trying to keep them away from the kids at the youth center. While trying to protect the kids, they are also trying to avoid backlash from the cartel's long reach. Only time will tell.

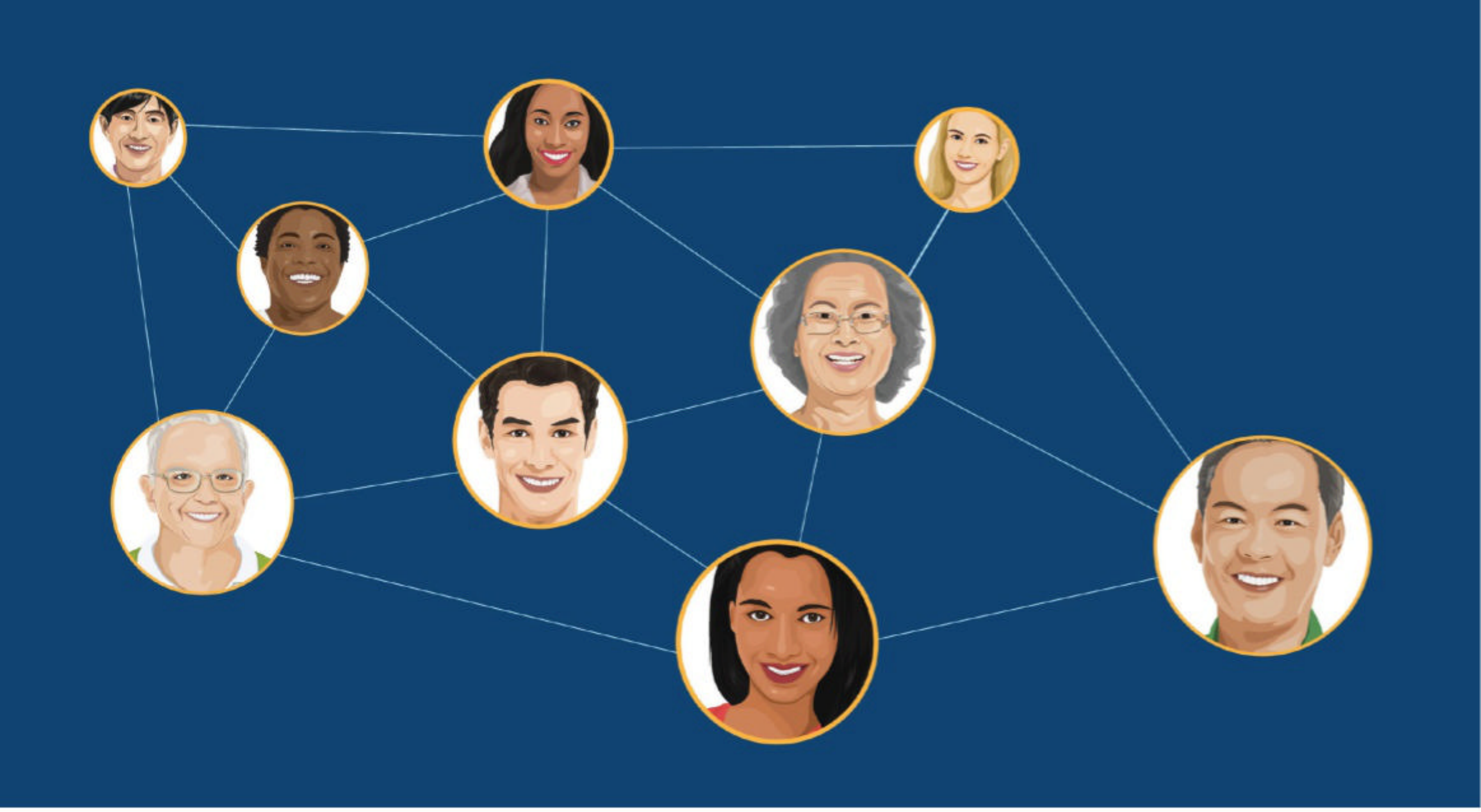
www.freetaboopublishing.com

Poets&Writers
Writing Contests

Advertising in the *Poets & Writers Magazine* New Titles section is an affordable way for authors to market their own books and get noticed by serious writers and readers across the country. For more information, please contact the advertising department at advertising@pw.org.

www.pw.org

If you have a book to promote in the New Titles section, **e-mail advertising@pw.org**



Poets&Writers
GROUPS

Announcing a brand-new peer-to-peer networking tool to help you connect, communicate, and collaborate with fellow writers.

Join Groups today!
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FIND YOUR COMMUNITY

POETS & WRITERS MAGAZINE ANNOUNCES state, national, and international prizes in poetry, fiction, creative nonfiction, and translation. We list only prizes of $1,000 or more, prizes of $500 or more that charge no entry fee, and prestigious nonmonetary awards. Applications and submissions for the following prizes are due shortly. Before submitting a manuscript, first visit the sponsoring organization's website for complete guidelines. When requesting information by mail, enclose a self-addressed, stamped envelope (SASE). See Submission Calendar for deadlines arranged by date. For announcements of recently awarded prizes, see Recent Winners.

Deadlines

Academy for Teachers

"STORIES OUT OF SCHOOL" FLASH FICTION CONTEST

A prize of $1,000 and publication in *A Public Space* is given annually for a work of flash fiction about teachers and school, in which the protagonist or narrator is a K–12 teacher. Using only the online submission system, submit a short short story of 6 to 749 words by September 1. There is no entry fee. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

Academy for Teachers, "Stories Out of School" Flash Fiction Contest, 10 West 90th Street, New York, NY 10024. Gwenith Williams, Contact.
gwenith@academyforteachers.org
academyforteachers.org/contests

Academy of American Poets

FIRST BOOK AWARD

A prize of $5,000, publication by Graywolf Press, and a six-week all-expenses-paid residency at the Civitella Ranieri Center in Umbria, Italy, is given annually for a poetry collection by a poet who has not published a book of poems in a standard edition. The winning book will also be distributed to over 5,000 members of the Academy of American Poets. Using only the online submission system, submit a manuscript of 48 to 100 pages with a $35 entry fee from July 1 to September 1. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

Academy of American Poets, First Book Award, 75 Maiden Lane, Suite 901, New York, NY 10038. (212) 274-0343, ext. 13. Nikay Paredes, Programs Director.
awards@poets.org
poets.org/academy-american-poets/prizes/first-book-award

Aesthetica

CREATIVE WRITING AWARD

Two prizes of £2,500 (approximately $3,121) each and publication in *Aesthetica Creative Writing Annual* are given annually for a poem and a short story. In addition, the winner in poetry receives a membership to the Poetry Society in London, a six-week writing course from Curtis Brown Creative (a writing school led by authors and literary agents), a course from the arts organization Poetry School, and a subscription to *Poetry London*. The winner in short fiction receives a six-week writing course from Curtis Brown Creative and a consultation with the literary agency Redhammer Management. Both winners receive subscriptions to literary magazines *Granta* and *Mslexia*, as well as a five-day course from the London-based creative writing nonprofit Arvon. Using only the online submission system, submit a poem of up to 40 lines with a £12 (approximately $15) entry fee or a short story of up to 2,000 words with an £18 (approximately $22) entry fee by August 31. All entries are considered for publication. Visit the website for complete guidelines.

Aesthetica, Creative Writing Award, 21 New Street, York, YO1 8RA, England.
writing@aestheticamagazine.com
aestheticamagazine.com/creative-writing-award

American-Scandinavian Foundation

TRANSLATION AWARDS

A prize of $2,500 and publication of an excerpt in *Scandinavian Review* is given annually for an English translation of a work of poetry, fiction, or creative nonfiction written in a Nordic language (Danish, Faroese, Finnish, Greenlandic, Icelandic, Norwegian, Sami, or Swedish). A prize of $2,000 and publication is also awarded annually to a translator whose literary translations from a Nordic language have not previously been published. Translations of works by 20th- and 21st-century Nordic authors that have not been published in English are eligible. Using only the online submission system, submit 15 to 25 pages of poetry or 25 to 50 pages of prose, a copy of the original work, a statement about the original author and the significance of their work, a document signed by or on behalf of the author granting permission for the translation to be entered into the competition, and a curriculum vitae by September 1. There is no entry fee. Visit the website for complete guidelines.

American-Scandinavian Foundation, Translation Awards, 58 Park Avenue, New York, NY 10016. (212) 779-3587.
info@amscan.org
amscan.org

Anthology Magazine

SHORT STORY COMPETITION

A prize of €1,000 (approximately $1,099) and publication in, plus a subscription to, *Anthology Magazine* will be given annually for a short story. Using only the online submission system, submit a story of no more than 1,500 words with an €18 (approximately $20) entry fee by August 31. Visit the website for complete guidelines.

Anthology Magazine, Short Story Competition, 1 Willow Court, Dooradoyle, Limerick, V94 C9XV, Ireland. Edel Cassidy, Editor.
info@anthology-magazine.com
anthology-magazine.com

Aspen Words

LITERARY PRIZE

A prize of $35,000 is given annually for a book of fiction published in the current year that "illuminates a vital contemporary issue and demonstrates the transformative power of literature on thought and culture." Novels, story collections, and translations of books of fiction published in the United States in 2023 are eligible. Publishers may submit a copy of the book and an entry form with a $95 entry fee by August 4. Visit the website for complete guidelines.

Aspen Words, Literary Prize, 110 East Hallam Street, Suite 116, Aspen, CO 81611. Madeline Lipton, Contact. literary.prize@aspeninstitute.org
aspenwords.org/programs/literary-prize

Black Lawrence Press

ST. LAWRENCE BOOK AWARD

A prize of $1,000 and publication by Black Lawrence Press is given annually for a debut collection of poems, short stories, or essays. The editors and a panel of previous St. Lawrence Book Award winners will judge. Using only the online submission system, submit a poetry manuscript of 45 to 95 pages or a prose manuscript of 120 to 280 pages with a $28 entry fee by August 31. Visit the website for complete guidelines.

Black Lawrence Press, St. Lawrence Book Award, 279 Claremont Avenue, Mt. Vernon, NY 10552. (412) 559-6649. Diane Goettel, Executive Editor. diane@blacklawrencepress.com
blacklawrence.com/submissions-and-contests/the-st-lawrence-book-award

Black Warrior Review

WRITING CONTEST

Three prizes of $1,000 each and publication in *Black Warrior Review* are given annually for a poem, a short story, and an essay. Gary Soto will judge in poetry, Michael Martone will judge in fiction, and Jesse McCarthy will judge in nonfiction. Using only the online submission system, submit up to three poems of any length or a story or essay of no more than 7,000 words with a $15 entry fee, which includes a subscription to *Black Warrior Review*, by September 1. There is no entry fee for the first 300 Black and/or Indigenous writers who submit. All entries are considered for publication. Visit the website for complete guidelines.

Black Warrior Review, Writing Contest, University of Alabama, Office of Student Media, Box 870170, Tuscaloosa, AL 35487. blackwarriorreview@gmail.com
bwr.ua.edu

Comstock Review

MURIEL CRAFT BAILEY MEMORIAL AWARD

A prize of $1,000 and publication in *Comstock Review* is given annually for a single poem. Danusha Laméris will judge. Submit up to five poems of no more than 40 lines each with a $27.50 entry fee (or $5 per poem via postal mail) by July 15. All entries are considered for publication. Visit the website for complete guidelines.
(SEE RECENT WINNERS.)

Comstock Review, Muriel Craft Bailey Memorial Award, 4956 St. John Drive, Syracuse, NY 13215. poetry@comstockreview.org
comstockreview.org

Connecticut Poetry Society

EXPERIMENTAL POETRY CONTEST

A prize of $1,000 and publication in *Connecticut River Review* is given annually for an innovative poem. Richard Deming will judge. Using only the online submission system, submit up to three poems of no more than 80 lines each composed using a new form, an existing experimental form, or a radical subversion of a traditional form with a $15 entry fee by July 31. Audio and video recordings are also eligible. Visit the website for complete guidelines.
(SEE RECENT WINNERS.)

Connecticut Poetry Society, Experimental Poetry Contest, P.O. Box 516, Cheshire, CT 06410. Kathleen McIntosh, Contest Chair. ctpoetryline@gmail.com
ctpoetry.net

Delaware Division of the Arts

INDIVIDUAL ARTIST FELLOWSHIPS

Established Professional Fellowships of $6,000 each and Emerging Artist Fellowships of $3,000 each are given annually to five to eight poets, fiction writers, and creative nonfiction writers who have lived in Delaware for at least one year prior to application. Using only the online submission system, submit an application with an artist's statement, a résumé, and 15 to 20 pages of poetry or prose by August 1. There is no entry fee. Visit the website for complete guidelines.

Delaware Division of the Arts, Individual Artist Fellowships, 820 N. French Street, Fourth Floor, Wilmington, DE 19801. Roxanne Stanulis, Coordinator. roxanne.stanulis@delaware.gov
arts.delaware.gov/grants-for-artists

Dogwood

LITERARY AWARDS

Three prizes of $1,000 each and publication in *Dogwood* are given annually for a poem, a short story, and an essay. Submit up to three poems totaling no more than 10 pages or up to 22 pages of prose with a $12 entry fee by September 5. Writers who are incarcerated may submit to the contest free of charge via the mailing address. Visit the website for complete guidelines.
(SEE RECENT WINNERS.)

Dogwood, Literary Awards, Fairfield University, English Department, 1073 North Benson Road, Fairfield, CT 06824. (203) 254-4000, ext. 2565. Sonya Huber, Editor. shuber@fairfield.edu
dogwoodliterary.wordpress.com

Futurepoem

OTHER FUTURES AWARD

A prize of $1,000, publication by Futurepoem, and 25 author copies is given annually for a book of innovative poetry, fiction, creative nonfiction, or hybrid-genre work "that challenges conventions of genre and language, content and form." The editors will judge. Work that incorporates other languages, or self-translated work, is eligible. Using only the online submission system, submit a manuscript of up to 200 pages with a $28 entry fee between July 15 and August 15. Visit the website for complete guidelines.

Futurepoem, Other Futures Award, P.O. Box 7687, JAF Station, New York, NY 10116. Ahana Ganguly, Assistant Editor and Submissions Manager. info@futurepoem.com
futurepoem.com/submit.php/other-futures-award

Gemini Magazine

FLASH FICTION CONTEST

A prize of $1,000 and publication in *Gemini Magazine* is given annually for a short short story. The editors will judge. Submit a story of up to 1,000 words with a $7 entry fee by August 31. Visit the website for complete guidelines.

Gemini Magazine, Flash Fiction Contest,
P.O. Box 1485, Onset, MA 02558.
(339) 309-9757. David A. Bright, Editor.
editor@gemini-magazine.com
gemini-magazine.com

Ghost Story

SCREW TURN FLASH FICTION COMPETITION

A prize of $1,000 and publication on the *Ghost Story* website and in the 21st Century Ghost Stories anthology is given twice yearly for a work of flash fiction with a supernatural or magical realist theme. The editors will judge. Using only the online submission system, submit a story of 250 to 1,000 words with a $15 entry fee by July 15. Visit the website for complete guidelines.

(SEE RECENT WINNERS.)

Ghost Story, Screw Turn Flash Fiction
Competition, P.O. Box 601, Union, ME
04862. Paul Guernsey, Editor.
editor@theghoststory.com
theghoststory.com/flash-fiction-competition

Gival Press

SHORT STORY AWARD

A prize of $1,000 and publication on the Gival Press website is given annually for a short story. Submit a story of 5,000 to 15,000 words with a $25 entry fee by August 8. Visit the website for complete guidelines.

Gival Press, Short Story Award,
P.O. Box 3812, Arlington, VA 22203.
(703) 351-0079. Robert L. Giron, Editor
in Chief. givalpress@yahoo.com
givalpress.com

Granum Foundation

GRANUM FOUNDATION PRIZES

A prize of $5,000 is given annually to a poet, fiction writer, or creative nonfiction writer to support the completion of a manuscript-in-progress. Up to three finalists will be awarded at least $500. A Translation Prize of at least $1,500 is also given. Using only the online submission system, submit a manuscript of approximately 30 pages by August 1. There is no entry fee. Visit the website for the required entry form and complete guidelines.

Granum Foundation, Granum
Foundation Prizes, 2053 Rome Drive,
Los Angeles, CA 90065. Troy Nethercott,
Copresident.
troy@granumfoundation.org
granumfoundation.org

Grayson Books

POETRY CONTEST

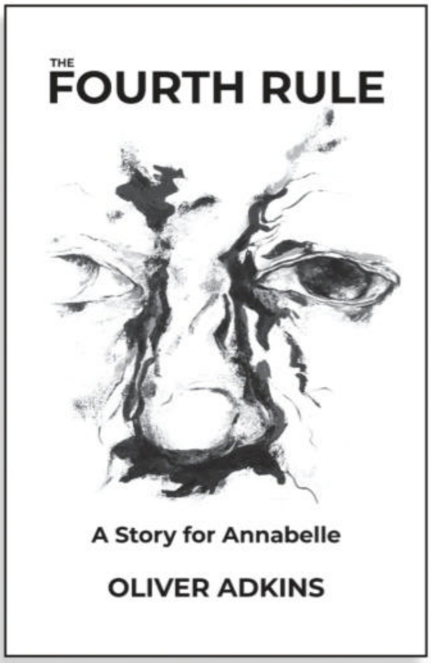
A prize of $1,000 and publication by Grayson Books is given annually for a poetry collection. Brad Davis will judge. Using only the online submission system, submit a manuscript of 50 to 90 pages with a $26 entry fee by August 15. Visit the website for complete guidelines.

Grayson Books, Poetry Contest,
P.O. Box 270549, West Hartford, CT
06127. Ginny Connors, Publisher.
gconnors@graysonbooks.com
graysonbooks.com/contest.html

Grid Books

OFF THE GRID POETRY PRIZE

A prize of $1,000 and publication in print and audio formats by Grid Books is given annually for a poetry collection by a writer over the age of 60. Marianne Boruch will judge. Using only



Marley's Panoramic Putt-Putt.

And they got a Motel!

The rich and powerful bowed when they called him Don. Wives, eyes flashing with jealousy across the room, hissed beneath their breath... *Danny.* Senators up for re-election jostled in line after his morning bath. Hands eager to massage the artificially tanned skin like a deep bowl of soft brown dough. And the porn stars performing the backstroke on the green at the 18th hole, sang late at night like Sirens before a miniature windmill... *Cash! No Credit!*

Marley's Panoramic Putt-Putt. Good enough for a President. *And they got a Motel!*

Spring release 2024.

the online submission system, submit a manuscript of at least 50 pages with a $25 entry fee by August 31. Visit the website for complete guidelines.

(SEE RECENT WINNERS.)

Grid Books, Off the Grid Poetry Prize,
118 Wilson Street, Beacon, NY 12508.
info@grid-books.org
grid-books.org/off-the-grid-press

Gulf Coast

BARTHELME PRIZE FOR SHORT PROSE

A prize of $1,000 and publication in *Gulf Coast* is given annually for a short work of prose. Submit a prose poem, a work of flash fiction, or a micro essay of up to 500 words with a $26 entry fee, which includes a subscription to *Gulf Coast*, by August 31. Visit the website for complete guidelines.

PRIZE IN TRANSLATION

A prize of $1,000 and publication in *Gulf Coast* is given in alternating years for a group of poems or a prose excerpt translated from any language into English. The 2023 prize will be given for a work of prose. Submit up to 20 pages of a story or essay translated into English, a copy of the original text, a brief synopsis of the author and the work being translated, and proof that permission to translate the work has been granted with a $26 entry fee, which includes a subscription to *Gulf Coast*, or a $13 entry fee, which includes a half-year subscription, by August 31. Visit the website for complete guidelines.

Gulf Coast, University of Houston,
English Department, 3687 Cullen
Boulevard, Houston, TX 77204.
(713) 743-3223. Rosa Boshier González,
Editor. editorinchief@gulfcoastmag.org
gulfcoastmag.org

Harvard University

RADCLIFFE INSTITUTE FELLOWSHIPS

Fellowships of $78,000 each, office space at the Radcliffe Institute, and access to the libraries at Harvard University are given annually to poets, fiction writers, and creative nonfiction writers to allow them to pursue creative projects. Fellows, who are expected to reside in Boston during the fellowship period, which lasts from September through May, also receive $5,000 to cover project expenses. Poets who have published a full-length collection or at least 20 poems in magazines or anthologies in the last five years and who are in the process of completing a manuscript are eligible. Fiction and creative nonfiction writers who have published one or more books, who have a book-length manuscript under contract for publication, or who have published at least three shorter works are eligible. Writers who are graduate students at the time of application are not eligible. For 2024–2025 fellowships, submit up to 10 poems of any length or a short story, a recent book chapter, or an essay totaling no more than 30 pages; contact information for three people who will be asked to supply letters of reference; a curriculum vitae; and a project proposal by September 14. There is no entry fee. Visit the website for the required entry form and complete guidelines.

Harvard University, Radcliffe Institute
Fellowships, Byerly Hall, 8 Garden Street,
Cambridge, MA 02138. (617) 496-1324.
harvardradcliffefellowship@radcliffe
.harvard.edu
radcliffe.harvard.edu/radcliffe-fellowship

Howling Bird Press

BOOK PRIZE

A prize of $2,500 and publication by Howling Bird Press is given in alternating years for a book of poetry, fiction, or creative nonfiction. The 2024 prize will be awarded in poetry. Using only the online submission system, submit a manuscript of 48 to 72 pages with a $25 entry fee by August 21. Visit the website for complete guidelines.

(SEE RECENT WINNERS.)

Howling Bird Press, Book Prize,
Augsburg University, 219 Memorial Hall,
2211 Riverside Avenue, Minneapolis, MN
55454. James Cihlar, Publisher.
cihlar@augsburg.edu
engage.augsburg.edu/howlingbird

Journal of Experimental Fiction

KENNETH PATCHEN AWARD

A prize of $1,000 and publication by *Journal of Experimental Fiction* and JEF Books is given annually for an innovative novel. Carla M. Wilson will judge. Submit a manuscript of any length with a $25 entry fee by August 31. Visit the website for complete guidelines.

Journal of Experimental Fiction,
Kenneth Patchen Award, 1516 Cloverdale
Avenue, Highland Park, IL 60035.
Eckhard Gerdes, Contact.
egerdes@experimentalfiction.com
experimentalfiction.com/news/kenneth-patchen
-award

Ledbury Poetry

LEDBURY POETRY COMPETITION

A prize of £1,000 (approximately $1,250) and publication on the Ledbury Poetry website is given annually for a single poem. The winner is also invited to attend a weeklong poetry course with Arvon, a London-based creative writing nonprofit, and to read at the Ledbury Poetry Festival in Ledbury, England, in July 2024 (travel expenses are not included). Philip Gross will judge. Using only the online submission system, submit up to ten poems of no more than 40 lines each with a £6 (approximately $8) entry fee per poem by July 10. Visit the website for complete guidelines.

Ledbury Poetry, Ledbury Poetry
Competition, Barrett Browning Institute,
Homend, Ledbury, HR8 2AA, England.
operations@ledburypoetry.org.uk
ledburypoetry.org.uk

Leeway Foundation

ART AND CHANGE GRANTS

Project grants of up to $2,500 each are given annually to women and transgender, transsexual, genderqueer, Two-Spirit, or otherwise gender-nonconforming poets, fiction writers, and creative nonfiction writers in the Greater Philadelphia area to fund art for social change projects. Writers living in Bucks, Camden, Chester, Delaware, Montgomery, or Philadelphia Counties who are at least 18 years old and who are not full-time students in a degree-granting arts program are eligible. Applicants must identify a person, organization, or business as a partner for the project. Submit an application, including a project description, proposed budget, and relevant experience, by August 1. There is no application fee. Visit the website for the required entry form and complete guidelines.

Leeway Foundation, Art and Change
Grants, Philadelphia Building, 1315 Walnut
Street, Suite 832, Philadelphia, PA 19107.
(215) 545-4078. info@leeway.org
leeway.org/grants

Literary Arts

OREGON LITERARY FELLOWSHIPS

Fellowships of $3,500 each are given annually to aid Oregon writers in initiating, developing, or completing literary projects in poetry, fiction, and creative nonfiction. These include one Women Writers Fellowship and one Writer of Color Fellowship. In addition, two Oregon Literary Career Fellowships of $10,000 each are awarded to writers who demonstrate exceptional talent, with one of the two fellowships specifically reserved for a writer of color. Using only the online submission system, submit up to 15 pages of poetry or 25 pages of prose (with an artist's statement and an impact statement for consideration for the Oregon Literary Career Fellowships) by August 4. There is no entry fee. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

OREGON BOOK AWARDS

Four prizes of $1,000 each will be given annually for books of poetry, fiction, creative nonfiction, and general nonfiction published in the current year by writers living in Oregon. Publishers, authors, and members of the public may submit three copies of a book published between September 1, 2022, and August 31, 2023, with a $50 entry fee by September 8. Visit the website for the application form and complete guidelines. (SEE RECENT WINNERS.)

Literary Arts, 925 SW Washington Street, Portland, OR 97205. (503) 227-2583. Susan Moore, Director of Programs for Writers. susan@literary-arts.org
literary-arts.org

Mason Jar Press

1729 BOOK PRIZE

A prize of $1,000 and publication by Mason Jar Press will be given annually in alternating years for a book of poetry or a book of prose. The 2023 prize will be given in poetry. Semi-experimental works are encouraged, and hybrid works as well as translations (with written permission from the original author) are also eligible. Chen Chen will judge. Using only the online submission system, submit a poetry manuscript of 50 to 75 poems or pages by July 31 (submissions will be capped at 500 entrants). There is no entry fee. Visit the website for complete guidelines.

Mason Jar Press, 1729 Book Prize, 1439 Medfield Avenue, Baltimore, MD 21211. Michael B. Tager, Managing Editor. masonjarpress@gmail.com
masonjarpress.com

Masters Review

SUMMER SHORT STORY AWARD FOR NEW WRITERS

A prize of $3,000 and publication in *Masters Review* is given annually for a short story by an emerging writer. Writers who have not published a book are eligible, as are writers who have published a book with a circulation of less than 5,000. The winning story will also be sent to agents Victoria Cappello (Bent Agency), Sarah Fuentes (United Talent Agency), Andrea Morrison (Writers House), Heather Schroder (Compass Talent), Nat Sobel (Sobel Weber Associates), and Marin Takikawa (Friedrich Agency) for review. Submit a short story of up to 6,000 words with a $20 entry fee from July 1 to August 27. Visit the website for complete guidelines.

Masters Review, Summer Short Story Award for New Writers, 70 SW Century Drive, Suite 100442, Bend, OR 97702. contact@mastersreview.com
mastersreview.com

MFA IN CREATIVE WRITING

POETRY | FICTION | CREATIVE NONFICTION |
SPIRITUAL WRITING: OPEN GENRE

Seattle Pacific University's low-residency MFA program is for apprentice writers who want to pursue accomplishment in the craft of writing, and care about the relationship between faith and literature.

CORE FACULTY
Bryan Bliss
Mark S. Burrows
Scott Cairns
Robert Clark
Jennifer Maier
David McGlynn
Gina Ochsner
Mischa Willett
Lauren Winner

RECENT VISITORS
Uwem Akpan
Jericho Brown
Robert Cording
David James Duncan
Carolyn Forché
Dana Gioia
Patricia Hampl
Pam Houston
Rodger Kamenetz
Karen An-hwei Lee
Bret Lott
Thomas Lynch
Debra Monroe
Marilyn Nelson
Josip Novakovich
Chigozie Obioma
Jacqueline Osherow
Melissa Range
Richard Rodriguez
Mary Szybist
Christian Wiman

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Munster Literature Centre

SEÁN Ó FAOLÁIN INTERNATIONAL SHORT STORY COMPETITION

A prize of €2,000 (approximately $2,198) and publication in *Southword* is given annually for a short story. The winner also receives a weeklong residency at the Anam Cara Writer's Retreat in West Cork and accommodations to give a reading at the Cork International Short Story Festival in November. Submit a story of up to 3,000 words with a €19 (approximately $21) entry fee by July 31. Visit the website for complete guidelines.

FOOL FOR POETRY INTERNATIONAL CHAPBOOK COMPETITION

A prize of €1,000 (approximately $1,099); publication by Southword Editions, Munster Literature Centre's publishing imprint; and 25 author copies is given annually for a poetry chapbook. The winner will also receive accommodations to give a reading at the Cork International Poetry Festival in 2024. Submit a manuscript of 16 to 24 pages with a €25 entry fee (approximately $27) by August 31. All entries are considered for publication. Visit the website for complete guidelines.

Munster Literature Centre, Frank O'Connor House, 84 Douglas Street, Cork, T12 X802, Ireland.
info@munsterlit.ie
munsterlit.ie

Narrative

SPRING STORY CONTEST

A prize of $2,500 and publication in *Narrative* is given annually for a short story, a short short story, an essay, or an excerpt from a work of fiction or creative nonfiction. A second-place prize of $1,000 is also awarded. The editors will judge. Using only the online submission system, submit a work of fiction or creative nonfiction of up to 15,000 words with a $27 entry fee by July 31. All entries are considered for publication. Visit the website for complete guidelines.

POETRY CONTEST

A prize of $1,500 and publication in *Narrative* is given annually for a poem or group of poems. The poetry editors will judge. Using only the online submission system, submit up to five poems of any length with a $25 entry fee by July 21. All entries are considered for publication. Visit the website for complete guidelines.

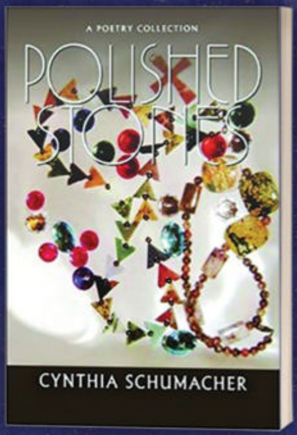
Narrative, 2443 Fillmore Street, #214, San Francisco, CA 94115. Tom Jenks, Editor. contact@narrativemagazine.com
narrativemagazine.com

New Millennium Writings

NEW MILLENNIUM WRITING AWARDS

Four prizes of $1,000 each and publication in *New Millennium Writings* and on the journal's website are given twice yearly for a poem, a short story, a short short story, and an essay that have not appeared in a print publication with a circulation over 5,000. Submit up to three poems totaling no more than five pages, a short short story of up to 1,000 words, or a story or essay of up to 7,499 words with a $20 entry fee by July 31. All entries are considered for publication. Visit the website for complete guidelines.

New Millennium Writings, New Millennium Writing Awards,
821 Indian Gap Road, Sevierville, TN 37876. Alexis Williams, Editor in Chief.
hello@newmillenniumwritings.org
newmillenniumwritings.org



ISBN: 978-1-61493-516-2

POLISHED STONES
Poetry by Cynthia Schumacher

° Retail price: $12.00
° Available from Peppertree Publishing

peppertreepublishing.com/
or on Amazon

In later years one feels time flow
inexorably, impersonally, and
usually imperceptibly
until the fragile moments
when it seems to slow
for one to see
the crystal globes of dew
balance upon a leaf
or dogwood petals ride the wind
like small white butterflies.

The author's poems "do a fine job of capturing the beauty found in nature and the emotions one feels when experiencing it. The jump from insightful reflections on aging to the search for a way to talk about immortality is seamless. The collection also offers works with offbeat scenarios, including a compelling exploration of the biblical figure Melchior. A few poems feel light as a feather, but more abundant are those that effortlessly express complicated thoughts."

—*Kirkus Reviews*

Omnidawn Publishing

OPEN BOOK POETRY CONTEST

A prize of $3,000, publication by Omnidawn Publishing, and 20 author copies is given annually for a poetry collection. Maw Shein Win will judge. Using only the online submission system, submit a manuscript of 40 to 120 pages with a $35 entry fee from July 1 to August 13. Visit the website for complete guidelines.

Omnidawn Publishing, Open Book Poetry Contest, 1632 Elm Avenue, Richmond, CA 94805. Laura Joakimson and Rusty Morrison, Co-publishers.
submissions@omnidawn.com
omnidawn.com/contests/omnidawn-poetry-contests

Press 53

AWARD FOR POETRY

A prize of $1,000, publication by Press 53, and 53 author copies is given annually for a poetry collection. Tom Lombardo will judge. Submit a manuscript of 50 to 120 pages with a $30 entry fee by July 31. Visit the website for complete guidelines.

Press 53, Award for Poetry, 560 N. Trade Street, Suite 103, Winston-Salem, NC 27101. (336) 770-5353. Kevin Morgan Watson, Publisher. editor@press53.com
press53.com/award-for-poetry

Radar Poetry

CONISTON PRIZE

A prize of $1,000 and publication in *Radar Poetry* is given annually for a group of poems by a poet who identifies as a woman. Ellen Bass will judge. Using only the online submission system, submit three to five poems with a $20 entry fee by August 1. All entries are considered for publication. Visit the website for complete guidelines.

Radar Poetry, Coniston Prize, 19 Coniston Court, Princeton, NJ 08540. Rachel Marie Patterson and Dara-Lyn Shrager, Editors.
radarpoetry@gmail.com
radarpoetry.com

Rattle

POETRY PRIZE

A prize of $15,000 and publication in *Rattle* is given annually for a single poem. A Reader's Choice Award of $5,000 is also given to one of 10 finalists. Work written exclusively in English or primarily in English, with portions in other languages, is eligible. Using only the online submission system, submit up to four poems of any length with a $25 entry fee, which includes a subscription to *Rattle*, by July 15. All entries are considered for publication. Visit the website for complete guidelines.
(SEE RECENT WINNERS.)

Rattle, Poetry Prize, 12411 Ventura Boulevard, Studio City, CA 91604. (818) 505-6777. Timothy Green, Editor.
tim@rattle.com
rattle.com

Red Wheelbarrow

POETRY PRIZE

A prize of $1,000 and publication in *Red Wheelbarrow* is given annually for a single poem. The winner will also receive 20 copies of a letterpress broadside of the winning poem, printed by Gary Young at Greenhouse Review Press. Ellen Bass will judge. Using only the online submission system, submit up to three poems of no more than one page each with a $15 entry fee by July 31. All entries are considered for publication. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

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Pacific University Oregon
KWAME DAWES
DANUSHA LAMÉRIS
ELLEN BASS
SHARA MCCALLUM

Red Wheelbarrow, Poetry Prize, De Anza College, 21250 Stevens Creek Boulevard, Cupertino, CA 95014. Ken Weisner, Editor. weisnerken@deanza.edu
deanza.edu/english/creative-writing/red-wheelbarrow.html

Seneca Review Books

DEBORAH TALL LYRIC ESSAY BOOK PRIZE

A prize of $2,000 and publication by Seneca Review Books is given biennially for a collection of lyric essays. The winner will also receive an invitation to give a reading with Hobart & William Smith Colleges. Wendy S. Walters will judge. Cross-genre, hybrid, and verse forms, as well as image and text works, and multilingual submissions in which English is the primary language are all eligible. Using only the online submission system, submit a manuscript of 48 to 120 pages with a $27 entry fee by August 1. Visit the website for complete guidelines.

Seneca Review Books, Deborah Tall Lyric Essay Book Prize, Hobart & William Smith Colleges, 300 Pulteney Street, Geneva, NY 14456.
senecareview@hws.edu
hws.edu/offices/senecareview/bookprize-guidelines.aspx

Sewanee Review

FICTION, POETRY, AND NONFICTION CONTEST

Three prizes of $1,000 each and publication in *Sewanee Review* are given annually for a single poem or group of poems, a short story, and a creative nonfiction essay. Major Jackson will judge in poetry, Megan Mayhew Bergman will judge in fiction, and Alexander Chee will judge in creative nonfiction. Using only the online submission system, submit up to six poems or a story or essay of up to 10,000 words with a $30 entry fee, which includes a subscription to *Sewanee Review*, between July 1 and July 31. Visit the website for complete guidelines. (SEE RECENT WINNERS.)

Sewanee Review, Fiction, Poetry, and Nonfiction Contest, 735 University Avenue, Sewanee, TN 37383.
(931) 598-1185.
sewaneereview@sewanee.edu
thesewaneereview.com/contest

Sixfold

POETRY AND SHORT STORY AWARDS

Two prizes of $1,000 each and publication in *Sixfold* are given quarterly for a group of poems and a short story. Using only the online submission system, submit up to five poems totaling no more than 10 pages or a story of up to 20 pages with a $5 entry fee by July 24. Visit the website for complete guidelines.

Sixfold, Poetry and Short Story Awards, 10 Concord Ridge Road, Newtown, CT 06470. (203) 491-0242. Garrett Doherty, Publisher. sixfold@sixfold.org
sixfold.org

The Story Prize

A prize of $20,000 is given annually for a story collection written in English and published in the United States in the current year. Two runners-up receive $5,000 each. The $1,000 Story Prize Spotlight Award is also given for an additional story collection "of exceptional merit." Members of the Story Prize board will select the three finalists and the Spotlight Award winner; three independent judges will choose the Story Prize winner. Publishers, authors, or agents may submit two copies of a book published between January 1, 2023, and June 30, 2023, with a $75 entry fee by July 15. The deadline for books published during the second half of the year is November 15. Visit the website for the required entry form and complete guidelines. (SEE RECENT WINNERS.)

The Story Prize, 41 Watchung Plaza, #384, Montclair, NJ 07042. Larry Dark, Director. info@thestoryprize.org
thestoryprize.org

Talking Gourds

FISCHER PRIZE

A prize of $1,000 is given annually for a single poem. The winner will also be invited to be a featured reader for a Bardic Trails online reading in 2024 and will receive a $100 honorarium for participating. Deborah Kay Kelly will judge. Submit a poem of up to three pages with a $10 entry fee ($25 for three poems) by August 30. Visit the website for complete guidelines.

Talking Gourds, Fischer Prize, P.O. Box 160, Norwood, CO 81423. (970) 729-0220. Art Goodtimes and Joanna Linden Spindler, Codirectors.
joanna@tellurideinstitute.org
tellurideinstitute.org/talking-gourds

TulipTree Publishing

STORIES THAT NEED TO BE TOLD CONTEST

A prize of $1,000 is given annually for a poem, a short story, or an essay that "tells a story that needs to be told." The winner will also receive a two-year subscription to the literary database Duotrope and publication in the annual Stories That Need to Be Told contest anthology. E-mail a poem, a story, or an essay of up to 10,000 words with a $20 entry fee (to be sent separately) by August 9. All entries are considered for publication. Visit the website for complete guidelines.

TulipTree Publishing, Stories That Need to Be Told Contest, P.O. Box 133, Seymour, MO 65746.
jennifer@tuliptreepub.com
tuliptreepub.com/contest.html

Utica University

EUGENE PAUL NASSAR POETRY PRIZE

A prize of $2,000 is given annually for a poetry collection published during the current year by a resident of upstate New York. The winner will also give a reading and teach a master class at Utica University in April 2024. Publishers or authors may submit two copies of a book of at least 48 pages published between July 1, 2022, and June 30, 2023, and a curriculum vitae by August 31. There is no entry fee. Visit the website for the required entry form and complete guidelines.

Utica University, Eugene Paul Nassar Poetry Prize, School of Arts and Sciences, 1600 Burrstone Road, Utica, NY 13502. (315) 223-2381. Gary Leising, Contact.
gleisin@utica.edu
utica.edu/eugene-paul-nassar-poetry-prize

PW.ORG/GRANTS
Visit our Grants & Awards database to browse a year's worth of contests; sort by entry fee, deadline, or genre; and check the Submission Calendar for upcoming deadlines.

Submission Calendar

July 10

LEDBURY POETRY
Ledbury Poetry Competition

July 15

COMSTOCK REVIEW
Muriel Craft Bailey Memorial Award

GHOST STORY
Screw Turn Flash Fiction Competition

RATTLE
Poetry Prize

THE STORY PRIZE

July 21

NARRATIVE
Poetry Contest

July 24

SIXFOLD
Poetry and Short Story Awards

July 31

CONNECTICUT POETRY SOCIETY
Experimental Poetry Contest

MASON JAR PRESS FREE NEW
1729 Book Prize

MUNSTER LITERATURE CENTRE
Seán Ó Faoláin International Short Story Competition

NARRATIVE
Spring Story Contest

NEW MILLENNIUM WRITINGS
New Millennium Writing Awards

PRESS 53
Award for Poetry

RED WHEELBARROW
Poetry Prize

SEWANEE REVIEW
Fiction, Poetry, and Nonfiction Contest

August 1

DELAWARE DIVISION OF THE ARTS FREE
Individual Artist Fellowships

GRANUM FOUNDATION FREE
Granum Foundation Prizes

LEEWAY FOUNDATION FREE
Art and Change Grants

RADAR POETRY
Coniston Prize

SENECA REVIEW BOOKS
Deborah Tall Lyric Essay Book Prize

August 4

ASPEN WORDS
Literary Prize

LITERARY ARTS FREE
Oregon Literary Fellowships

August 8

GIVAL PRESS
Short Story Award

August 9

TULIPTREE PUBLISHING
Stories That Need to Be Told Contest

August 13

OMNIDAWN PUBLISHING
Open Book Poetry Contest

August 15

FUTUREPOEM
Other Futures Award

GRAYSON BOOKS
Poetry Contest

August 21

HOWLING BIRD PRESS
Book Prize

August 27

MASTERS REVIEW
Summer Short Story Award for New Writers

August 30

TALKING GOURDS
Fischer Prize

August 31

AESTHETICA
Creative Writing Award

ANTHOLOGY MAGAZINE NEW
Short Story Competition

BLACK LAWRENCE PRESS
St. Lawrence Book Award

GEMINI MAGAZINE
Flash Fiction Contest

GRID BOOKS
Off the Grid Poetry Prize

GULF COAST
Barthelme Prize for Short Prose

Prize in Translation

JOURNAL OF EXPERIMENTAL FICTION
Kenneth Patchen Award

MUNSTER LITERATURE CENTRE
Fool for Poetry International Chapbook Competition

UTICA UNIVERSITY FREE
Eugene Paul Nassar Poetry Prize

September 1

ACADEMY FOR TEACHERS FREE
"Stories Out of School" Flash Fiction Contest

ACADEMY OF AMERICAN POETS
First Book Award

AMERICAN-SCANDINAVIAN FOUNDATION FREE
Translation Awards

BLACK WARRIOR REVIEW
Writing Contest

September 5

DOGWOOD
Literary Awards

September 8

LITERARY ARTS NEW
Oregon Book Awards

September 14

HARVARD UNIVERSITY FREE
Radcliffe Institute Fellowships

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Recent Winners

Academy for Teachers

“STORIES OUT OF SCHOOL” FLASH FICTION CONTEST

Christopher Chilton of New York City won the 2023 “Stories Out of School” Flash Fiction Contest for “Tree Club.” He received $1,000 and publication in *A Public Space*. Daniel Handler judged. The annual award is given for a work of flash fiction about teachers and school. (SEE DEADLINES.)

Academy for Teachers, “Stories Out of School” Flash Fiction Contest, 10 West 90th Street, New York, NY 10024. Gwenith Williams, Contact.
gwenith@academyforteachers.org
academyforteachers.org/contests

Academy of American Poets

FIRST BOOK AWARD

Sara Daniele Rivera of Albuquerque, New Mexico, won the 2023 First Book Award for *The Blue Mimes*. She will receive $5,000; a six-week all-expenses-paid residency at the Civitella Ranieri Center in Umbria, Italy; and publication of her book by Graywolf Press in April 2024. Her work will also be featured on the Academy of American Poets website and in *American Poets*, and copies of her book will be distributed to over 5,000 members of the Academy of American Poets. Eduardo C. Corral judged. The annual award is given to a poet who has not published a poetry collection in a standard edition. (SEE DEADLINES.)

Academy of American Poets, First Book Award, 75 Maiden Lane, Suite 901, New York, NY 10038. (212) 274-0343, ext. 13. Nikay Paredes, Programs Director.
awards@poets.org
poets.org/academy-american-poets/prizes/first-book-award

American Academy of Arts and Letters

LITERATURE AWARDS

Thirteen writers were among those to receive awards in literature from the American Academy of Arts and Letters. Nonfiction writer **Masha Gessen** of New York City received the $25,000 Blake-Dodd Prize, given triennially for “achievement in nonfiction.” Poet **Shane McCrae** of New York City received the $20,000 Arthur Rense Poetry Prize, given triennially to “an exceptional poet.” Fiction writer **Lauren Groff** of Gainesville, Florida, received the $20,000 Harold D. Vursell Memorial Award, given annually to a prose writer whose work “merits recognition for the quality of its style.” Fiction and nonfiction writer **Hernan Diaz** of New York City received the $20,000 John Updike Award, given biennially to “a writer in mid-career who has demonstrated consistent excellence.” Essayist and nonfiction writer **Meghan O’Gieblyn** of Madison, Wisconsin, received the $20,000 Benjamin Hadley Danks Award, given triennially to an “exceptional writer” of literary works. Novelist **Imbolo Mbue** of New York City won the $10,000 Addison M. Metcalf Award, given biennially to “a young writer of great promise.” Fiction writer **Anna DeForest** of New York City won the $10,000 Rosenthal Family Foundation Award for Literature for her novel, *A History of Present Illness* (Little, Brown); the annual award is given to a “young writer of considerable literary talent” for a book published during the previous year. Arts and Letters Awards in Literature winners included poets **Natalie Diaz** of Mohave Valley, Arizona, and **Atsuro Riley** of San Francisco; poet, novelist, essayist, and translator **Forrest Gander** of Sonoma Mountain, California; novelist, nonfiction writer, and translator **Jennifer Croft** of Tulsa; and nonfiction writer **Joshua Prager** of Maplewood, New Jersey. They each received $10,000. The annual awards are given to poets, fiction writers, nonfiction writers, and translators to honor “exceptional accomplishment” in literature. **Morgan Talty** of Levant, Maine, received the $5,000 Sue Kaufman Prize for First Fiction for his story collection, *Night of the Living Rez* (Tin House); the annual award honors a debut book of fiction published in the previous year. There is no application process.

SARA DANIELE RIVERA
Academy of American Poets
First Book Award

JANE HUFFMAN
American Poetry Review
Honickman First Book Prize

ÉRIC MORALES-FRANCESCHINI
California State University in Fresno
Philip Levine Prize for Poetry

RIVERA: ELIADE NOVAT; MORALES-FRANCESCHINI: REBECCA MATTHEW

American Academy of Arts and Letters,
Literature Awards, 633 West 155th Street,
New York, NY 10032. (212) 368-5900.
academy@artsandletters.org
artsandletters.org

American Poetry Review

HONICKMAN FIRST BOOK PRIZE

Jane Huffman of Denver won the 2023 APR/Honickman First Book Prize for *Public Abstract*. She received $3,000, and her collection will be published in September by *American Poetry Review* with distribution by Copper Canyon Press through Consortium. Dana Levin judged. The annual award is given for a poetry collection by a writer who has not yet published a book of poems. The next deadline is October 1.

American Poetry Review, Honickman First
Book Prize, 1906 Rittenhouse Square,
Philadelphia, PA 19103. (215) 309-3722.
aprweb.org

Bedford Competition

INTERNATIONAL SHORT STORY & POETRY AWARDS

Damen O'Brien of Wynnum, Australia, won the 2022 Bedford Competition International Poetry Award for "The Bees." **David C. Shelley Jones** of Sydney won the Short Story Award for "Six Foot Track." They received £1,000 (approximately $1,248) each and publication in the Bedford Competition anthology. Jessica Mookherjee judged in poetry and Tim Jarvis judged in fiction. The annual awards are given for a poem and a short story. The next deadline is October 31.

Bedford Competition, International Short
Story & Poetry Awards, 28 Miller Road,
Bedford, MK42 9NZ, England.
Philip Carey, Contact.
thebedfordcompetition@gmail.com
bedfordwritingcompetition.co.uk

Biographers International Organization

BIO AWARD

Kitty Kelley of Washington, D.C., won the 2023 BIO Award. Kelley, whose most recent biographical work is *Oprah* (Crown Publishers, 2010), received $2,000 and gave the keynote address at this year's BIO Conference in May. The annual award is given "to a distinguished colleague who has made significant contributions to the art and craft of biography." There is no application process.

Biographers International Organization,
BIO Award, P.O. Box 33020, Santa Fe,
NM 87594. Michael Gately, Executive
Director.
execdirector@biographersinternational
.org
biographersinternational.org

California State University in Fresno

PHILIP LEVINE PRIZE FOR POETRY

Éric Morales-Franceschini of Athens, Georgia, won the 2022 Philip Levine Prize for Poetry for *Syndrome*. He received $2,000, and his book will be published by Anhinga Press. Juan Felipe Herrera judged. The annual award is given for a poetry collection. The next deadline is September 30.

California State University in Fresno,
Philip Levine Prize for Poetry, English
Department, 5245 N. Backer Avenue,
PB98, Fresno, CA 93740. Mai Der Vang,
Contest Coordinator.
maidervang@mail.fresnostate.edu
fresnostate.edu/levineprize

Carve

PROSE & POETRY CONTEST

Lee Woodman of Washington, D.C., **Sena Moon** of Ann Arbor, Michigan, and **Beth Manca** of Arlington, Massachusetts, won the 2022 Prose & Poetry Contest. Woodman won in poetry for "Orca Ode"; Moon won in fiction for "Slow and Then Fast"; and Manca won in nonfiction for "Metamorphosis." They each received $1,000 and publication by *Carve*. David J. Daniels judged in poetry, Maurice Carlos Ruffin judged in fiction, and Thirii Myo Kyaw Myint judged in nonfiction. The annual awards are given for a poem, a short story, and an essay. As of this writing, the next deadline has not been set.

Carve, Prose & Poetry Contest,
46 Bradford Street, Provincetown, MA
02657. Matthew Limpede, Publisher.
info@carvezine.com
carvezine.com/home

Claremont Graduate University

TUFTS POETRY AWARDS

Roger Reeves of Austin won the 31st annual Kingsley Tufts Poetry Award for *Best Barbarian* (Norton). He received $100,000. The annual award is given for a book of poetry by a midcareer poet published in the previous year. **Robert Wood Lynn** of the Shenandoah Valley, Virginia, won the 30th annual Kate Tufts Discovery Award for *Mothman Apologia* (Yale University Press). He received $10,000. The annual award is given for a first book of poetry published in the previous year. Both prizes were judged by Carmen Giménez, Diana Khoi Nguyen, Prageeta Sharma, Patricia Smith, and Lynne Thompson. As of this writing, the next deadline has not been set.

Claremont Graduate University, Tufts
Poetry Awards, 160 East 10th Street,
Harper East B7, Claremont, CA 91711.
(909) 621-8974. tufts.poetry@cgu.edu
arts.cgu.edu/tufts-poetry-awards

Cleveland Foundation

ANISFIELD-WOLF BOOK AWARDS

Saeed Jones of Columbus, Ohio, won the 88th annual Anisfield-Wolf Book Award in poetry for *Alive at the End of the World* (Coffee House Press). **Geraldine Brooks** of Martha's Vineyard, Massachusetts, and **Lan Samantha Chang** of Iowa City won the award in fiction; Brooks won for *Horse* (Viking) and Chang won for *The Family Chao* (Norton). **Matthew F. Delmont** of Etna, New Hampshire, won the award in nonfiction for *Half American: The Epic Story of African Americans Fighting World War II at Home and Abroad* (Viking). Journalist and nonfiction writer **Charlayne Hunter-Gault** of Sarasota, Florida, whose most recent essay collection is *My People: Five Decades of Writing About Black Lives* (Harper, 2022), won the Lifetime Achievement Award. They each received $10,000. Rita Dove, Henry Louis Gates Jr., Joyce Carol Oates, Simon Schama, and Steven Pinker judged. The annual awards are given to honor books of poetry, fiction, and creative nonfiction published in the previous year that "contribute to our understanding of racism and our appreciation of cultural diversity." The next deadline is December 31.

Cleveland Foundation, Anisfield-Wolf
Book Awards, 6601 Euclid Avenue,
Cleveland, OH 44103. (216) 685-2018.
submit@anisfield-wolf.org
anisfield-wolf.org

Comstock Review

MURIEL CRAFT BAILEY MEMORIAL AWARD

Rebecca Brock of Leesburg, Virginia, won the 2022 Muriel Craft Bailey Memorial Award for "Sometime in the Late Age of a Long Marriage." She received $1,000 and publication in *Comstock Review*. Ellen Bass judged. The annual award is given for a single poem. (SEE DEADLINES.)

Comstock Review, Muriel Craft Bailey Memorial Award, 4956 St. John Drive, Syracuse, NY 13215. poetry@comstockreview.org
comstockreview.org

Connecticut Poetry Society

EXPERIMENTAL POETRY CONTEST

Brandon Kelley of Hatfield, Pennsylvania, won the 2022 Experimental Poetry Contest for "Straight White Guys." He received $1,000 and publication in *Connecticut River Review*. Richard Deming judged. The annual award is given for an innovative poem. (SEE DEADLINES.)

Connecticut Poetry Society, Experimental Poetry Contest, P.O. Box 516, Cheshire, CT 06410. Kathleen McIntosh, Contest Chair. ctpoetryline@gmail.com
ctpoetry.net

Copper Nickel

JAKE ADAM YORK PRIZE

Yalie Saweda Kamara of Cincinnati won the seventh annual Jake Adam York Prize for *Besaydoo*. She received $2,000 and her book will be published by Milkweed Editions in January 2024. Amaud Jamaul Johnson judged. The annual award is given for a first or second poetry collection. The next deadline is October 15.

Copper Nickel, Jake Adam York Prize, University of Colorado, English Department, Campus Box 175, P.O. Box 173364, Denver, CO 80217. Wayne Miller, Contact. wayne.miller@ucdenver.edu
copper-nickel.org/bookprize

Dogwood

LITERARY AWARDS

Jennifer Goldring of St. Louis won the 2023 Award in Poetry for "Instructions for Recording Bird Vocalizations." **Roger Hart** of West Havre, Montana, won the Award in Fiction for "In Which Nothing Happens Until Everything Does." **Naomi Bindman** of Bennington, Vermont, won the Award in Nonfiction for "Love's Imprint." They each received $1,000, and their works will be published in the 2023 issue of *Dogwood*. Joan Kwon Glass judged in poetry, Jessica Handler judged in fiction, and Victoria Buitron judged in nonfiction. The annual awards are given for a poem, a short story, and an essay. (SEE DEADLINES.)

ROGER REEVES
Claremont Graduate University
Kingsley Tufts Poetry Award

ROBERT WOOD LYNN
Claremont Graduate University
Kate Tufts Discovery Award

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Dogwood, Literary Awards, Fairfield University, English Department, 1073 North Benson Road, Fairfield, CT 06824. (203) 254-4000, ext. 2565. Sonya Huber, Editor. shuber@fairfield.edu
dogwoodliterary.wordpress.com

Furious Flower

POETRY PRIZE

Alafia Nicole Sessions of Weston, Florida, won the 2023 Furious Flower Poetry Prize for "Vernix Caseosa," "Poem for Alternate Ending—II," and "Portrait of Newly Postpartum Mother With Mastitis." She received $1,500 and publication in *Obsidian*, and gave a reading at James Madison University in April. Evie Shockley judged. The annual award is given for a group of poems exploring Black themes. The next deadline is February 15, 2024.

Furious Flower, Poetry Prize, James Madison University, 500 Cardinal Drive, MSC 3802, Harrisonburg, VA 22807. furiousflower@jmu.edu
jmu.edu/furiousflower/poetryprize

Ghost Story

SCREW TURN FLASH FICTION COMPETITION

Maureen McEly of Cincinnati won the Winter 2023 Screw Turn Flash Fiction Competition for her story "The Barnyard and the Graveyard." She received $1,000, and her story was published on the *Ghost Story* website and will also appear in the print anthology *21st Century Ghost Stories—Volume III*. The editors judged. The award is given twice yearly for a work of flash fiction with a supernatural or magical realist theme. (SEE DEADLINES.)

Ghost Story, Screw Turn Flash Fiction Competition, P.O. Box 601, Union, ME 04862. Paul Guernsey, Editor. editor@theghoststory.com
theghoststory.com/flash-fiction-competition

Great Lakes Colleges Association

NEW WRITERS AWARDS

James Fujinami Moore of Los Angeles won the 2023 New Writers Award in poetry for his collection, *indecent hours* (Four Way Books). **Tsering Yangzom Lama** of Sweden and Vancouver, Canada, won in fiction for her novel, *We Measure the Earth With Our Bodies* (Bloomsbury). **Lars Horn** of Colorado, the U.K., and Miami, Florida, won in creative nonfiction for their lyric essay collection, *Voice of the Fish* (Graywolf Press). The winners will each receive a stipend as well as an honorarium of $500 per visit to travel to several of the Great Lakes Colleges Association's 13 member colleges, where they will give readings, meet with students, and lead discussions. Chanda Feldman (Oberlin College), Eugene Gloria (DePauw University), and Tim Lake (Wabash College) judged in poetry; Matthew Ferrence (Allegheny College), Margot Singer (Denison University), and Ira Sukrungruang (Kenyon College) judged in fiction; and Amy Butcher (Ohio Wesleyan University), Nels Christensen (Albion College), and Rhoda Janzen Burton (Hope College) judged in creative nonfiction. The annual awards are given for first books of poetry, fiction, and creative nonfiction. The next deadline is May 25, 2024.

Great Lakes Colleges Association, New Writers Awards, 535 W. William Street, Suite 301, Ann Arbor, MI 48103. Colleen Monahan Smith, New Writers Awards Director. smith@glca.org
glca.org/faculty/new-writers-award

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Grid Books

OFF THE GRID POETRY PRIZE

Susan Okie of Bethesda, Maryland, won the 2023 Off the Grid Poetry Prize for *Woman at the Crossing*. She received $1,000, and her book will be published in print and audio formats by Grid Books. The annual award is given for a poetry collection by a poet over the age of 60. (SEE DEADLINES.)

Grid Books, Off the Grid Poetry Prize,
118 Wilson Street, Beacon, NY 12508.
info@grid-books.org
grid-books.org/off-the-grid-press

Howling Bird Press

BOOK PRIZE

Morgan Christie of Winston-Salem, North Carolina, won the 2023 Howling Bird Press Book Prize in nonfiction for her collection of autobiographical essays, *Boolean Logic*. She received $2,500, and her book will be published by Howling Bird Press in the fall. The annual award is given in alternating years for a poetry collection, a book of fiction, and a book of nonfiction. The 2024 prize will be awarded in poetry. (SEE DEADLINES.)

Howling Bird Press, Book Prize,
Augsburg University, 219 Memorial Hall,
2211 Riverside Avenue, Minneapolis, MN
55454. James Cihlar, Publisher.
cihlar@augsburg.edu
engage.augsburg.edu/howlingbird

Jewish Book Council

BERRU NATIONAL JEWISH BOOK AWARD FOR POETRY

Sean Singer of Ossining, New York, won the 72nd Berru National Jewish Book Award for Poetry for *Today in the Taxi* (Tupelo Press). He received $1,000 and promotion of the book through the Jewish Book Council. The annual award, which honors Ruth and Bernie Weinflash, is given for a book of poetry with Jewish themes published during the previous year. The next deadline is September 22.

Jewish Book Council, Berru National
Jewish Book Award for Poetry, 520 Eighth
Avenue, 4th Floor, New York, NY 10018.
(212) 201-2920. Naomi Firestone-Teeter,
Executive Director.
njba@jewishbooks.org
jewishbookcouncil.org

YALIE SAWEDA KAMARA
Copper Nickel
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ALAFIA NICOLE SESSIONS
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Poetry Prize

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Rose Post Creative Nonfiction Competition

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John Simon Guggenheim Memorial Foundation

WRITING FELLOWSHIPS

Twenty-five writers received 2023 Guggenheim Fellowships in creative writing. The fellows in poetry are **Nicky Beer** of Denver; **Brian Komei Dempster** of San Rafael, California; **Kathy Fagan** of Columbus, Ohio; **Wayne Koestenbaum** of New York City; **Shara McCallum** of State College, Pennsylvania; **Roger Reeves** of Austin; **Atsuro Riley** of San Francisco; and **Karen Solie** of Toronto. The fellows in fiction are **Lucy Corin** of Berkeley, California; **Kali Fajardo-Anstine** of Arvada, Colorado; **James Hannaham** and **Jacqueline Woodson**, both of New York City; **Jac Jemc** of San Diego, California; **Don Lee** of Baltimore; **Rebecca Lee** of Wilmington, North Carolina; and **Héctor Tobar** of Los Angeles. The fellows in general nonfiction are **Dodie Bellamy** of San Francisco; **Liana Finck**, **Danielle Ofri**, and **Roger Rosenblatt**, all of New York City; **Jeff Hobbs** of Los Angeles; **Beth Macy** of Roanoke, Virginia; **Edward McPherson** of St. Louis; **Abraham Verghese** of Menlo Park, California; and **Kao Kalia Yang** of St. Paul. The fellowships of approximately $50,000 each are given annually in recognition of "exceptional creative ability." As of this writing, the next deadline has not been set.

John Simon Guggenheim Memorial Foundation, Writing Fellowships,
90 Park Avenue, New York, NY 10016.
fellowships@gf.org
gf.org

Langum Foundation

DAVID J. LANGUM SR. PRIZE IN AMERICAN HISTORICAL FICTION

Anthony Marra of New Haven, Connecticut, won the 2022 David J. Langum Sr. Prize in American Historical Fiction for *Mercury Pictures Presents* (Hogarth). He received $1,000. The annual award is given for a work of historical fiction published in the previous year that helps to make "the rich history of America accessible to the general reader." The next deadline is December 1.

Langum Foundation, David J. Langum Sr. Prize in American Historical Fiction,
2809 Berkeley Drive, Hoover, AL 35242.
djlangum@samford.edu
langumfoundation.org

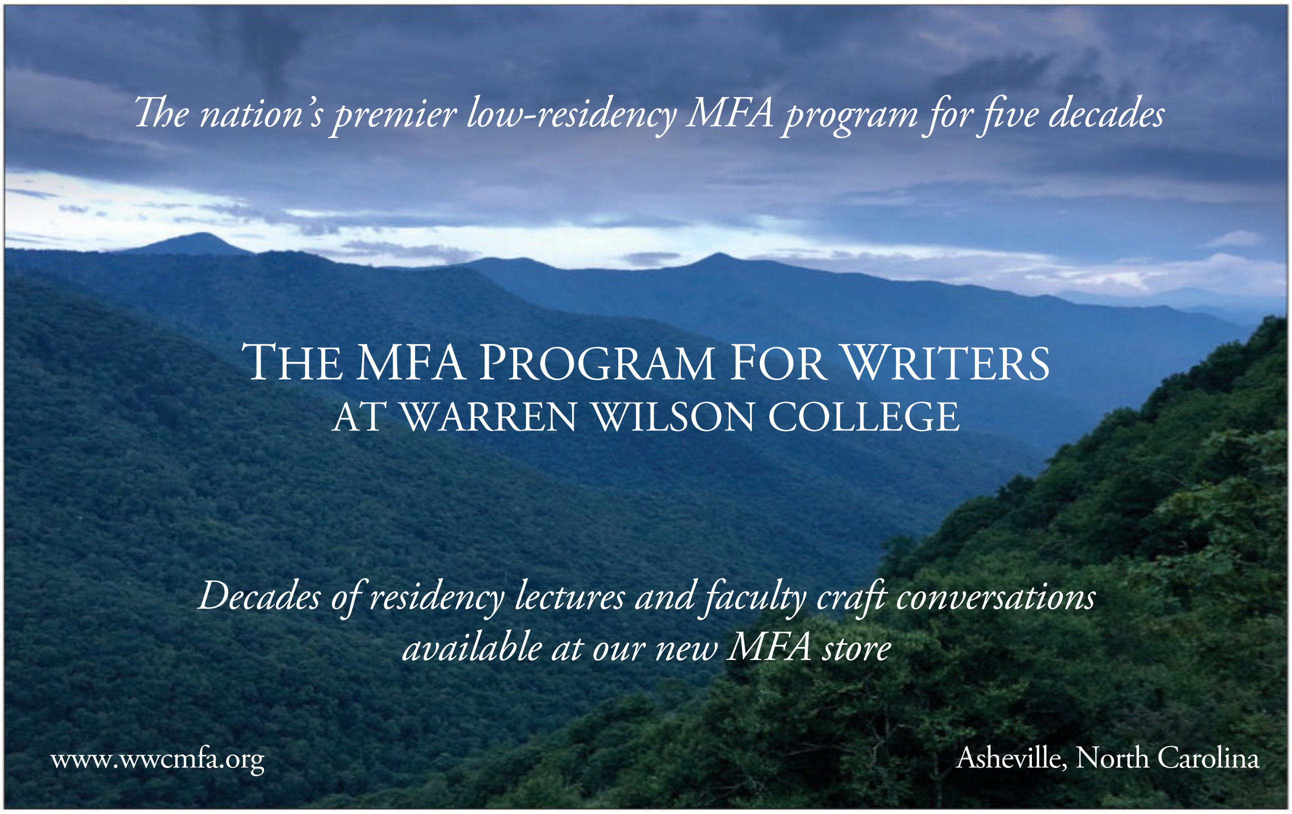
Literary Arts

OREGON LITERARY FELLOWSHIPS

Poet **Matthew Dickman** of Portland and fiction writer **Grace Chao** of Eugene received 2023 Oregon Literary Career Fellowships of $10,000. Poets **Trevino L. Brings Plenty** of Milwaukie and **Sara Burant** of Eugene; fiction writers **Dustin Hendrick**, **Margaret Malone**, and **Cecily Wong**, all of Portland; and nonfiction writers **Judith Barrington**, **Elanor Broker**, **Deb Miller Landau**, **Julie Morris**, **Emily Shetler**, and **kim thompson**, all of Portland, received 2023 Oregon Literary Fellowships of $3,500. Raquel Gutiérrez, Rebecca Lee, and Natasha Rao judged. The annual fellowships are given to Oregon writers to help them initiate, develop, or complete a literary project. (SEE DEADLINES.)

OREGON BOOK AWARDS

Eric Tran of Portland received the 2023 Stafford/Hall Award for Poetry for *Mouth, Sugar, and Smoke* (Diode Editions). **Sindya Bhanoo** of Corvallis received the Ken Kesey Award for Fiction for her story collection, *Seeking Fortune Elsewhere* (Catapult). **Casey Parks** of Portland received the Sarah Winnemucca Award for Creative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Nonfiction for *Diary of a Misfit: A Memoir and a Mystery* (Knopf). **Lauren Kessler** of Eugene received the Frances Fuller Victor Award for General Nonfiction for *Free: Two Years, Six Lives, and the Long Journey Home* (Sourcebooks). They each received $1,000. Chen Chen, Lisa Olstein, and Matthew Olzmann judged in poetry; Zinzi Clemmons, Jonathan Dee, and Shruti Swamy judged in fiction; Sloane Crosley, Christa Parravani, and Mychal Denzel Smith judged in creative nonfiction; and Richard Panek, Neal Thompson, and Kim Todd judged in general nonfiction. The annual awards are given for books of poetry and prose by Oregon writers published in the previous year. (SEE DEADLINES.)

Literary Arts, 925 SW Washington Street, Portland, OR 97205. (503) 227-2583. Susan Moore, Director of Programs for Writers. susan@literary-arts.org
literary-arts.org

Michigan Quarterly Review

LAWRENCE FOUNDATION PRIZE

Emily Flamm of College Park, Maryland, won the 45th annual Lawrence Foundation Prize in Fiction for "Annex," which appeared in the Fall 2022 issue of *Michigan Quarterly Review*. She received $2,000. Gabe Habash judged. The annual award is given for a short story published in *Michigan Quarterly Review* in the previous year. There is no application process.

PAGE DAVIDSON CLAYTON PRIZE

Naomi Mulvihill of Jamaica Plain, Massachusetts, won the 14th annual Page Davidson Clayton Prize for Emerging Poets for "Poly-, Ambi-," which appeared in the Winter 2022 issue of *Michigan Quarterly Review*. She received $500. Gillian White judged. The annual award is given for a poem or group of poems published in *Michigan Quarterly Review* by a poet who has not published a book at the time of publication in the journal. There is no application process.

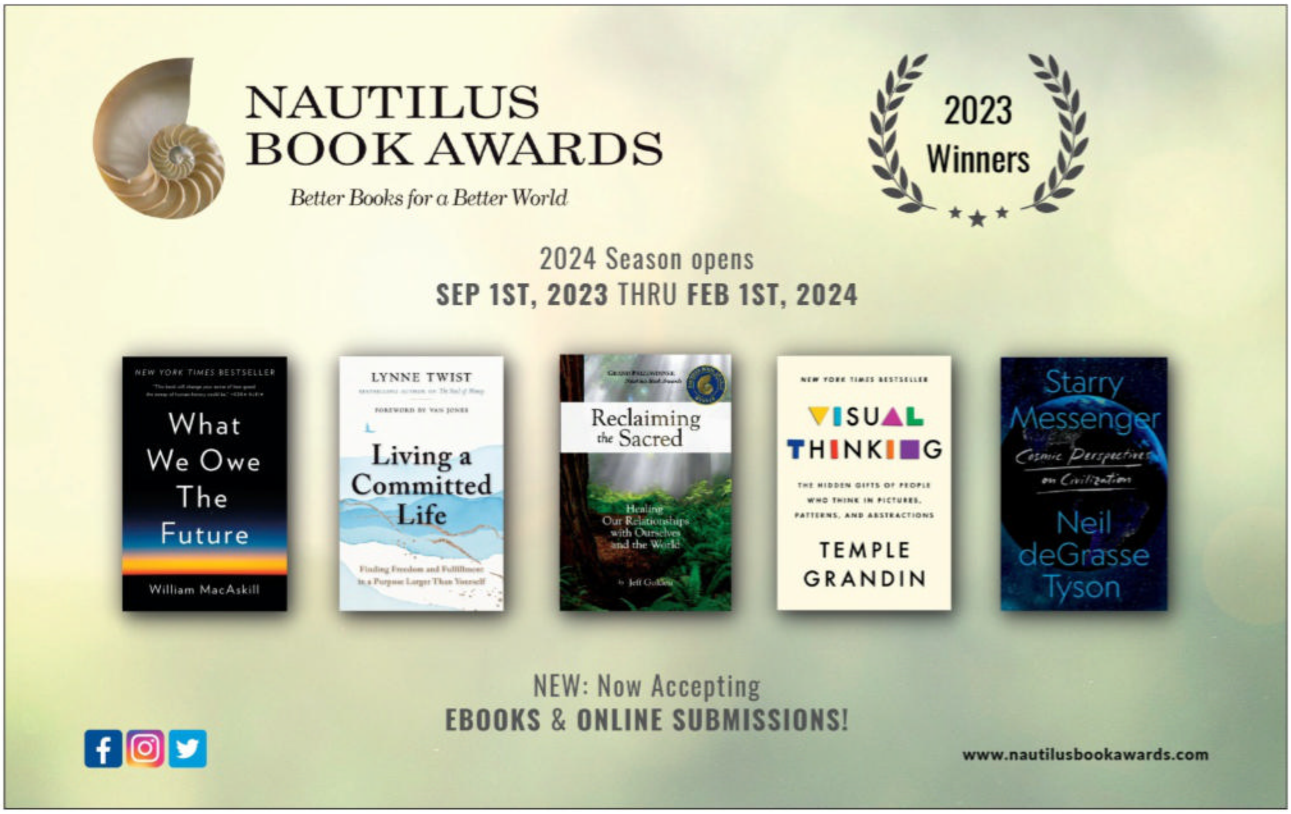
Michigan Quarterly Review, University of Michigan, 3277 Angell Hall, 435 S. State Street, Ann Arbor, MI 48109. mqr@umich.edu
sites.lsa.umich.edu/mqr

YIYUN LI
PEN/Faulkner Foundation
Award for Fiction

CAROLINA HOTCHANDANI
Perugia Press
Perugia Press Prize

KASHONA NOTAH
Ploughshares
Alice Hoffman Prize for Fiction

LI: AGENCE OPALE



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Moon City Press

POETRY AWARD

Adam Scheffler of Cambridge, Massachusetts, won the 2021 Moon City Poetry Award for *Heartworm*. He received $1,000, and his book was published by Moon City Press in February. The editors judged. The annual award is given for a poetry collection. The next deadline is May 1, 2024.

SHORT FICTION AWARD

Lee Ann Roripaugh of Vermillion, South Dakota, won the 2022 Moon City Short Fiction Award for *Reveal Codes*. They will receive $1,000, and their book will be published by Moon City Press in 2023. The editors judged. The annual award is given for a story collection. The next deadline is October 1.

Moon City Press, Missouri State University, English Department, 901 S. National Avenue, Springfield, MO 65897. Karen Craigo and Michael Czyzniejewski, Series Editors.
mczyzniejewski@missouristate.edu
moon-city-press.com

National Book Critics Circle

BOOK AWARDS

Cynthia Cruz of Saas-Fee, Switzerland, received the 2022 National Book Critics Circle Award in poetry for *Hotel Oblivion* (Four Way Books). The finalists were **Mosab Abu Toha** of Gaza for *Things You May Find Hidden in My Ear* (City Lights Publishers); **David Hernandez** of Long Beach, California, for *Hello I Must Be Going* (University of Pittsburgh Press); **Paul Hlava Ceballos** of Seattle for *banana [ ]* (University of Pittsburgh Press); and the late **Bernadette Mayer** for *Milkweed Smithereens* (New Directions Publishing). **Ling Ma** of Chicago received the fiction award for her story collection, *Bliss Montage* (Farrar, Straus and Giroux). The finalists were **Percival Everett** of Los Angeles for *Dr. No* (Graywolf Press); **Jon Fosse** of Bergen and Oslo, Norway, and Hainburg an der Donau, Austria, for *A New Name* (Transit Books), translated from the Norwegian by Damion Searls of Minneapolis; **Mieko Kawakami** of Tokyo for *All the Lovers in the Night* (Europa Editions), translated from the Japanese by Sam Bett of Portland, Maine, and David Boyd of Charlotte, North Carolina; and **Namwali Serpell** of New York City for *The Furrows* (Hogarth). **Hua Hsu** of New York City received the autobiography award for *Stay True* (Doubleday). The finalists were **Jazmina Barrera** of Mexico City for *Linea Nigra: An Essay on Pregnancy and Earthquakes* (Two Lines Press), translated from the Spanish by Christina MacSweeney of Norwich, England; **Dorthe Nors** of Jutland, Denmark, for *A Line in the World: A Year on the North Sea Coast* (Graywolf Press), translated from the Danish by Caroline Waight of London; **Darryl Pinckney** of New York City for *Come Back in September: A Literary Education on West Sixty-Seventh Street, Manhattan* (Farrar, Straus and Giroux); and **Ingrid Rojas Contreras** of San Francisco for *The Man Who Could Move Clouds* (Doubleday). **Isaac Butler** of New York City won the nonfiction award for *The Method: How the Twentieth Century Learned to Act* (Bloomsbury). The finalists were **Kelly Lytle Hernández** of Culver City, California, for *Bad Mexicans: Race, Empire, and Revolution in the Borderlands* (Norton); **Joseph Osmundson** of New York City for *Virology: Essays for the Living, the Dead, and the Small Things in Between*

THE RAZ/SHUMAKER PRAIRIE SCHOONER BOOK PRIZE IN POETRY
LET OUR BODIES CHANGE THE SUBJECT
JARED HARÉL

Let Our Bodies Change the Subject
by JARED HARÉL
edited by KWAME DAWES
www.nebraskapress.unl.edu

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—DORIANNE LAUX, author of *Only As the Day Is Long*

"Jared Harél explores the fullness of family—what it's like to be a parent, with gun violence, hate, and disease lurking in the shadows but also awe and joy, and what it's like to be a brother, a husband, a son, and holy skeptic. These poems—simple and heavy at the same time, smooth with crisp images—will bring you closer to yourself and the people you love."
—JEFFREY MCDANIEL, author of *Thin Ice Olympics*

"Meet Death in the guise of family, Desire in the kitchen, Lost Love in the driveway, Terror in an old truck, and Misfortune in waking up. Each clear and short poem deals with The Unimaginable and imagines it. How can anyone not need this book?"
—HILDA RAZ, author of *Letter from a Place I've Never Been*

(Norton); **Annie Proulx** of southern New Hampshire for *Fen, Bog, & Swamp: A Short History of Peatland Destruction and Its Role in the Climate Crisis* (Scribner); and **Ed Yong** of Washington, D.C., for *An Immense World: How Animal Senses Reveal the Hidden Realms Around Us* (Random House). **Beverly Gage** of New Haven, Connecticut, won the biography award for *G-Man: J. Edgar Hoover and the Making of the American Century* (Viking). The finalists were **Kerri K. Greenidge** of Medford, Massachusetts, for *The Grimkes: The Legacy of Slavery in an American Family* (Liveright); **Jennifer Homans** of New York City for *Mr. B: George Balanchine's 20th Century* (Random House); **Clare Mac Cumhaill** of Durham, England, and **Rachael Wiseman** of Liverpool, England, for *Metaphysical Animals: How Four Women Brought Philosophy Back to Life* (Doubleday); and **Aaron Sachs** of Ithaca, New York, for *Up From the Depths: Herman Melville, Lewis Mumford, and Rediscovery in Dark Times* (Princeton University Press). **Timothy Bewes** of Providence received the criticism award for *Free Indirect: The Novel in a Postfictional Age* (Columbia University Press). The finalists were **Rachel Aviv** and **Margo Jefferson**, both of New York City, for *Strangers to Ourselves: Unsettled Minds and the Stories That Make Us* (Farrar, Straus and Giroux) and *Constructing a Nervous System* (Pantheon), respectively; **Peter Brooks** of New Haven, Connecticut, for *Seduced by Story: The Use and Abuse of Narrative* (New York Review Books); and **Alia Trabucco Zerán** of Santiago and London for *When Women Kill: Four Crimes Retold* (Coffee House Press), translated from the Spanish by Sophie Hughes of London. The National Book Critics Circle, a professional organization composed of more than 600 book critics and reviewers from across the country, selects the winners of the annual awards, which honor books of poetry, fiction, and creative nonfiction published in the United States in the previous year. Publishers may submit books for consideration; there is no application process.

JOHN LEONARD PRIZE

Morgan Talty of Levant, Maine, won the John Leonard Prize for his story collection, *Night of the Living Rez* (Tin House). The annual award is given for a first book in any genre published in

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MFA AT EWU

the United States in the previous year. There is no application process.

GREGG BARRIOS BOOK IN TRANSLATION PRIZE

Author **Andrey Kurkov** of Kyiv and translator **Boris Dralyuk** of Tulsa won the Gregg Barrios Book in Translation Prize for the novel *Grey Bees* (Deep Vellum), translated from the Russian. The annual award is given for a book in any genre translated into English and published in the United States in the previous year. There is no application process.

National Book Critics Circle, c/o Marion Winik, Contact. 4600 Keswick Road, Baltimore, MD 21210.
membership@bookcritics.org
bookcritics.org

National Federation of State Poetry Societies

BARBARA STEVENS POETRY BOOK MANUSCRIPT COMPETITION

Nancy Hengeveld of Preston, Minnesota, won the 2022 Barbara Stevens Poetry Book Manuscript Competition for *Petrichor*. She received $1,000, publication of her book by the National Federation of State Poetry Societies in June, and 50 author copies. Ellen Bass judged. The annual award is given for a poetry collection. The next deadline is November 15.

National Federation of State Poetry Societies, Barbara Stevens Poetry Book Manuscript Competition, 2230 SE Laura Lane, Dallas, OR 97338. Eleanor Berry and Terry Jude Miller, Co-chairs.
stevenschair@nfsps.com
nfsps.com

New American Press

NEW AMERICAN FICTION PRIZE

Joan Leegant of Newton, Massachusetts, won the 2022 New American Fiction Prize for her story collection *Displaced Persons*. She will receive $1,500 and her book will be published by New American Press. Weike Wang judged. The annual award is given for a book of fiction. The next deadline is June 15, 2024.

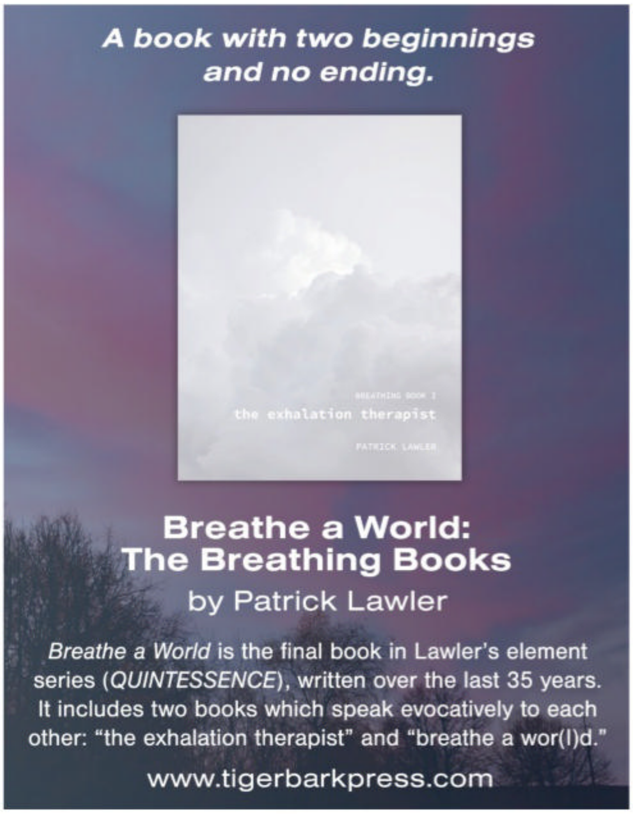
New American Press, New American Fiction Prize, P.O. Box 1094, Grafton, WI 53024. David Bowen, Executive Director.
david@newamericanpress.com
newamericanpress.com/category/contests

New Literary Project

JACK HAZARD FELLOWSHIPS

William Archila of Los Angeles, **Victoria María Castells** of Miami, Florida, **Leticia Del Toro** of Moraga, California, **Elizabeth DiNuzzo** of Albany, New York, **t'ai freedom ford** and **Vernon Clifford Wilson**, both of New York City, **Emily Y. Harnett** of Haverford, Pennsylvania, **Jeff Kass** of Ann Arbor, Michigan, **Ariana D. Kelly** of Boston, **Kate McQuade** of Andover, Massachusetts, **Tyson Morgan** of Hillsborough, California, **Shareen K. Murayama** of Honolulu, **Sahar Mustafah** of Chicago, and **Ky-Phong Tran** of Long Beach, California, are the recipients of the 2023 Jack Hazard Fellowships for Creative Writers Teaching High School. They will receive $5,000 each. The awards are given annually to 14 creative writers from across the United States who teach high school students full-time and are at work on a piece of fiction or creative nonfiction or a memoir. The next deadline is December 31.

New Literary Project, Jack Hazard Fellowships, 4100 Redwood Road, Suite 20A/424, Oakland, CA 94619.
Ian S. Maloney, Program Director.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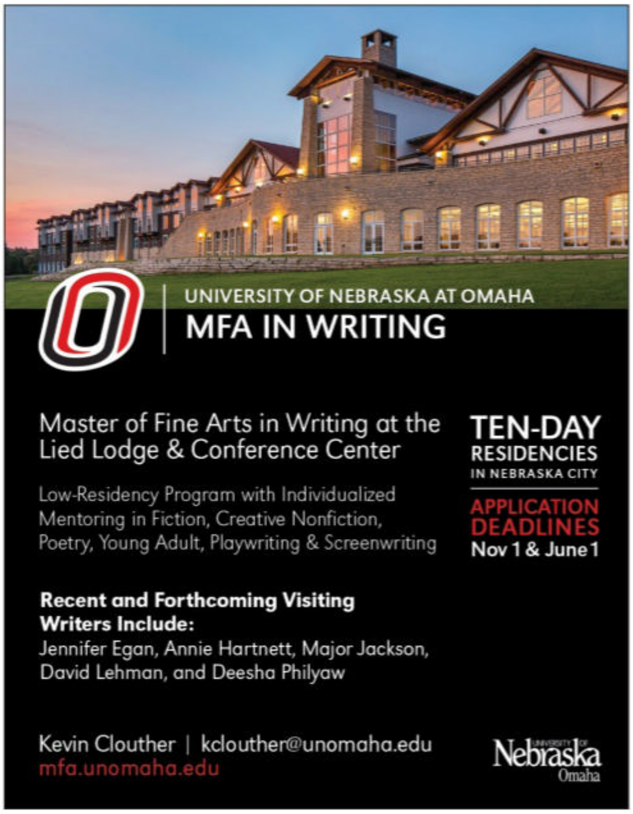
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mfa.unomaha.edu

University of Nebraska Omaha

ian@newliteraryproject.org
newliteraryproject.org/jack-hazard-fellowship

Nightboat Books

POETRY PRIZE
Funto Omojola of New York City and **Nat Raha** of Edinburgh, Scotland, won the 2022 Nightboat Poetry Prize. Omojola won for *components of a child's destiny & there's a party in the canopy & i make an oil painting of a bribe* and Raha won for *apparitions (nines)*. They both received $1,000, publication of their book by Nightboat Books, and 25 author copies. The editors judged. The annual award is given for a poetry collection. The next deadline is November 15.

Nightboat Books, Poetry Prize, 310 Nassau Avenue, #205, Brooklyn, NY 11222. info@nightboat.org
nightboat.org

North Carolina Writers' Network

THOMAS WOLFE FICTION PRIZE
Sallie Bingham of Santa Fe won the 2023 Thomas Wolfe Fiction Prize for "What I Learned From Fat Annie." She received $1,000, and her story will be considered for publication in *Thomas Wolfe Review*. Judy Goldman judged. The annual award is given for a short story or novel excerpt. The next deadline is January 30, 2024.

JACOBS/JONES AFRICAN AMERICAN LITERARY PRIZE
Nina Roselle of Garner, North Carolina, won the 2023 Jacobs/Jones African American Literary Prize for "Emma's Hands." She received $1,000, and her story will be considered for publication in *Carolina Quarterly*. Gabriel Bump judged. The annual award is given for a short story or an essay by an African American writer who resides in North Carolina. The next deadline is January 2, 2024.

ROSE POST CREATIVE NONFICTION COMPETITION
Diane Milhan of Mount Airy, North Carolina, won the 2023 Rose Post Creative Nonfiction Competition for "Abandoned Sky Shames and Shades." She received $1,000, and her essay will be considered for publication in *Ecotone*. Julia Ridley Smith judged. The annual award is given for an essay that "is outside the realm of conventional journalism and has relevance to North

KATHLEEN FURIN
Tucson Festival of Books
Fiction Award

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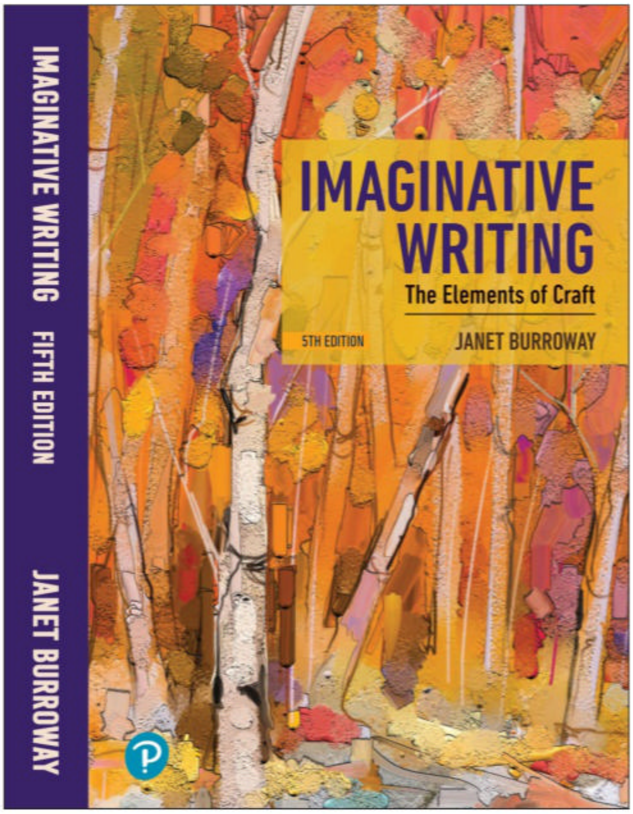

Carolinians." The next deadline is January 15, 2024.

North Carolina Writers' Network,
P.O. Box 21591, Winston-Salem, NC
27120. Ed Southern, Contact.
ed@ncwriters.org
ncwriters.org

PEN/Faulkner Foundation

AWARD FOR FICTION

Yiyun Li of Princeton, New Jersey, won the 2023 PEN/Faulkner Award for Fiction for her novel *The Book of Goose* (Farrar, Straus and Giroux). She received $15,000. The four finalists were **Jonathan Escoffery** of Oakland; **Kathryn Harlan** of Talent, Oregon; **Dionne Irving** of South Bend, Indiana; and **Laura Warrell** of Los Angeles. Escoffery won for *If I Survive You* (MCD), Harlan won for *Fruiting Bodies* (Norton), Irving won for *The Islands* (Catapult), and Warrell won for *Sweet, Soft, Plenty Rhythm* (Pantheon). They each received $5,000. The winner and finalists were invited to read at the annual PEN/Faulkner Award Celebration in Washington, D.C., in May. Christopher Bollen, R.O. Kwon, and Tiphanie Yanique judged. The annual award is given for a book of fiction published during the previous year. The next deadline is September 30.

PEN/Faulkner Foundation, Award for
Fiction, 6218 Georgia Avenue NW, Unit
#1062, Washington, D.C. 20011. Sarah
Silberman, Awards and Literary Programs
Director. sarah@penfaulkner.org
penfaulkner.org

Perugia Press

PERUGIA PRESS PRIZE

Carolina Hotchandani of Omaha won the 2023 Perugia Press Prize for *The Book Eaters*. She received $1,000, and her book will be published by Perugia Press in September. The annual award is given for a first or second book of poetry by a writer who identifies as a woman. The next deadline is November 15.

Perugia Press, Perugia Press Prize,
P.O. Box 60364, Florence, MA 01062.
Rebecca Olander, Director.
editor@perugiapress.org
perugiapress.org

Ploughshares

ALICE HOFFMAN PRIZE FOR FICTION

Kashona Notah of Ann Arbor, Michigan, won the 12th Alice Hoffman Prize for Fiction for his story "Bettie Page and Jimmy Free Bird," which was published in the Winter 2022–2023 issue of *Ploughshares*. He received $2,500. The editors judged. The annual award is given for a short story published in the journal in the previous year. There is no application process.

Ploughshares, Alice Hoffman Prize for
Fiction, Emerson College, 120 Boylston
Street, Boston, MA 02116. (617) 824-3757.
Ellen Duffer, Managing Editor.
pshares@pshares.org
pshares.org

Poetry Society of America

FROST MEDAL

Juan Felipe Herrera of Fresno, California, won the 2023 Frost Medal. Herrera, whose most recent poetry collection is *Every Day We Get More Illegal* (City Lights Books, 2020), received $5,000. The annual award is given by the Poetry Society of America Board of Governors to recognize distinguished lifetime achievement in American poetry. There is no application process.

Poetry Society of America, Frost Medal,
119 Smith Street, Brooklyn, NY 11201.
(212) 254-9628. info@poetrysociety.org
poetrysociety.org

Poets & Writers, Inc.

JACKSON POETRY PRIZE

Sandra Lim of Cambridge, Massachusetts, won the 17th annual Jackson Poetry Prize. Lim, whose most recent book is *The Curious Thing* (Norton, 2021), received $85,000. Joy Harjo, Carl Phillips, and John Yau judged. The annual award is given to "an American poet of exceptional talent." There is no application process.

Poets & Writers, Inc., Jackson Poetry
Prize, 90 Broad Street, Suite 2100, New
York, NY 10004. (212) 226-3586.
Rachel Schuder, Director of Development
and Marketing.
rschuder@pw.org
pw.org

Rattle

POETRY PRIZE READERS' CHOICE AWARD

George Bilgere of Cleveland won the 2022 Rattle Poetry Prize Readers' Choice Award for "Palimpsest," which appeared in Issue 78 of *Rattle*. He received $5,000. The editors selected the finalists and *Rattle* subscribers chose the winner. The annual award is given for a single poem. (SEE DEADLINES.)

NEIL POSTMAN AWARD FOR METAPHOR

Brian Morrison of Muncie, Indiana, won the 2023 Neil Postman Award for Metaphor for "Lighting the Rocket," which appeared in Issue 75 of *Rattle*. He received $2,000. The editors judged. The annual award is given for a single poem exhibiting the best use of metaphor among submissions *Rattle* received during the previous year. There is no application process.

Rattle, 12411 Ventura Boulevard,
Studio City, CA 91604. (818) 505-6777.
Timothy Green, Editor. tim@rattle.com
rattle.com

Red Wheelbarrow

POETRY PRIZE

Claudia Meléndez Salinas of Salinas, California, won the 2022 Poetry Prize for "Transitioning." She received $1,000, publication in *Red Wheelbarrow*, and a letterpress broadside of her poem produced by Greenhouse Review Press. Juan Felipe Herrera judged. The annual award is given for a single poem.
(SEE DEADLINES.)

Red Wheelbarrow, Poetry Prize, De Anza
College, 21250 Stevens Creek Boulevard,
Cupertino, CA 95014. Ken Weisner,
Editor. weisnerken@deanza.edu
deanza.edu/english/creative-writing/red-wheelbarrow.html

Salem State University

CLAIRE KEYES POETRY AWARD

Robin Messing of New York City won the 2023 Claire Keyes Poetry Award for a group of poems. She received $1,000, and her poems will be published in Volume 45 of *Soundings East*. January Gill O'Neil judged. The annual award is given for a group of poems. The next deadline is February 1, 2024.

Salem State University, Claire Keyes
Poetry Award, *Soundings East*, English
Department MH 249, 352 Lafayette
Street, Salem, MA 01970. Kevin Carey,
Advisory Editor. kcarey@salemstate.edu
salemstate.edu/campus-life/arts/creative-writing/soundings-east

Sewanee Review

FICTION, POETRY, AND NONFICTION CONTEST

Sarah Ghazal Ali of Lewisburg, Pennsylvania, won *Sewanee Review*'s fifth annual poetry contest for "Pantoum With Ecclesiastes." **Grace Chao** of Eugene, Oregon, won the fiction contest for "The Year I Became My Mother."

Poets&Writers

We are happy to offer authors advertising their own books **up to 40% off** list prices in our 2023 issues:

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Full pg: $2,765

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1/3 pg: $858
1/2 pg: $1,104
Full pg: $1,947

The reservation deadline for our upcoming Sept/Oct issue is **June 22**.

(212) 226-3586 x210 | advertising@pw.org | pw.org/about-us/advertise

Maureen Stanton of Georgetown, Maine, won the nonfiction contest for "The Murmur of Everything Moving." They each received $1,000 and publication in the Spring 2023 issue of *Sewanee Review*. Richie Hofmann judged in poetry, Raven Leilani judged in fiction, and Lisa Taddeo judged in nonfiction. The annual awards are given for a single poem or group of poems, a short story, and an essay. (SEE DEADLINES.)

Sewanee Review, Fiction, Poetry, and
Nonfiction Contest, 735 University
Avenue, Sewanee, TN 37383.
(931) 598-1185.
sewaneereview@sewanee.edu
thesewaneereview.com/contest

The Story Prize

Ling Ma of Chicago won the 2022 Story Prize for *Bliss Montage* (Farrar, Straus and Giroux). She received $20,000. The finalists were **Andrea Barrett** of Westport, New York, for *Natural History* (Norton) and **Morgan Talty** of Levant, Maine, for *Night of the Living Rez* (Tin House). They each received $5,000. Members of the Story Prize board selected the three finalists, and Adam Dalva, Danielle Evans, and Miwa Messer chose the winner. **Arinze Ifeakandu** of Tallahassee, Florida, won the 2022 Story Prize Spotlight Award for *God's Children Are Little Broken Things* (A Public Space Books). He received $1,000. Members of the Story Prize board judged. The annual awards are given for story collections published during the previous year. (SEE DEADLINES.)

The Story Prize, 41 Watchung Plaza,
#384, Montclair, NJ 07042. Larry Dark,
Director. info@thestoryprize.org
thestoryprize.org

Tucson Festival of Books

LITERARY AWARDS

Valentina Gnup of Oakland won the 2023 poetry award for "A Fat Encyclopedia of Astounding Mistakes" and other poems. **Kathleen Furin** of Philadelphia won the fiction award for her story "Body Memory." **Jen Parsons** of Telluride, Colorado, won the nonfiction award for an excerpt from her memoir, "Sugaring." Allison Adelle Hedge Coke judged in poetry, Juan Martinez judged in fiction, and Priyanka Kumar judged in nonfiction. The winners each received $1,000 and a scholarship to the 2023 Tucson Festival of Books Masters Workshop in March. The annual awards are given for a group of poems, a short story or novel excerpt, and an essay or memoir excerpt. The next deadline is October 31.

Tucson Festival of Books, Literary
Awards, P.O. Box 855, Cortaro, AZ 85652.
Meg Files, Director.
masters@tucsonfestivalofbooks.org
tucsonfestivalofbooks.org

Tusculum Review

CHAPBOOK PRIZE

Mubanga Kalimamukwento of Mounds View, Minnesota, won the 2022 Tusculum Review Poetry Chapbook Prize for *unmarked graves*. She received $1,000, publication in *Tusculum Review*, and the creation of a limited edition chapbook. Carmen Giménez judged. The annual award is given in alternating years for a collection of poems, a short story, or an essay. The next deadline, for nonfiction, is June 15, 2024.

Tusculum Review, Chapbook Prize, 60
Shiloh Road, P.O. Box 5113, Greeneville,
TN 37745. (423) 636-7300 ext. 5420.
Kelsey Trom, Editor.
review@tusculum.edu
ttr.tusculum.edu/contest

University of Iowa Press

IOWA SHORT FICTION AWARD

Thomas A. Dodson of Ashland, Oregon, won the Iowa Short Fiction Award for *No Use Pretending*. His book will be published by University of Iowa Press in the fall. Gish Jen judged. The annual award is given for a debut story collection. The next deadline is September 30.

University of Iowa Press, Iowa Short
Fiction Award, c/o Iowa Writers'
Workshop, 507 N. Clinton Street,
102 Dey House, Iowa City, IA 52242.
(319) 335-2000. uipress@uiowa.edu
uipress.uiowa.edu

University of Pittsburgh Press

AGNES LYNCH STARRETT POETRY PRIZE

Ryler Dustin of Albion, Michigan, won the 2023 Agnes Lynch Starrett Poetry Prize for *Trailer Park Psalms*. He received $5,000 and publication by University of Pittsburgh Press in the fall. Jeffrey McDaniel judged. The annual award is given for a debut poetry collection. The next deadline is April 30, 2024.

University of Pittsburgh Press, Agnes
Lynch Starrett Poetry Prize, 7500
Thomas Boulevard, 4th Floor, Pittsburgh,
PA 15260. Eileen O'Malley, Contact.
eomalley@upress.pitt.edu
upittpress.org/prize/agnes-lynch-starrett-poetry-prize

University of Southern California Dornsife

CHOWDHURY PRIZE IN LITERATURE

Victoria Chang of Los Angeles won the 2023 Chowdhury Prize in Literature. Chang, whose most recent poetry collection is *The Trees Witness Everything* (Copper Canyon, 2022), received $20,000 and an invitation to attend a gala ceremony on the USC campus in the spring. Nicole Terez Dutton, Maggie Nelson, Viet Thanh Nguyen, Claudia Rankine, and David L. Ulin judged. The annual award is given to midcareer "authors who are at an inflection point, with a body of work already behind them, but also with significant future potential." There is no application process.

University of Southern California
Dornsife, Chowdhury Prize in Literature,
English Department, 3501 Trousdale
Parkway, Taper Hall of Humanities 404,
Los Angeles, CA 90089. David L. Ulin,
Prize Administrator. dulin@usc.edu
dornsife.usc.edu/chowdhury-prize/chowdhury-prize

Washington Writers' Publishing House

LITERARY AWARDS

K. Avvirin Berlin of Charlottesville, Virginia, won the 2023 Jean Feldman Poetry Award for *Leda's Daughters*. **Len Kruger** of Washington, D.C., won the 2023 Fiction Award for his novel, *Bad Questions*. **Bernardine "Dine" Watson** of Washington, D.C., won the 2023 Creative Nonfiction Award for her memoir, *Transplant*. They each received $1,500, and their books will be published by Washington Writers' Publishing House in October 2023. The annual awards are given for a poetry collection, a story collection or novel, and a memoir, essay collection, or creative nonfiction hybrid collection by a writer who lives in Washington, D.C., Maryland, or Virginia. The next deadline is November 1.

Washington Writers' Publishing House,
Literary Awards, c/o Caroline Bock, 2814
Fifth Street NE, Washington, D.C. 20017.
wwphpress@gmail.com
washingtonwriters.org

WB Yeats Society of NY

YEATS POETRY PRIZE

George Franklin of Miami, Florida, won the 2023 Yeats Poetry Prize for his poem “Picking Favorites.” He received $1,000, publication on the WB Yeats Society of NY website, a two-year membership to the organization, and an invitation to an awards ceremony in New York City in the spring. Alan Feldman judged. The annual award is given for a single poem. The next deadline is February 1, 2024.

WB Yeats Society of NY, Yeats Poetry Prize, National Arts Club, 15 Gramercy Park South, New York, NY 10003. Andrew McGowan, President. andrewjjmcgowan@gmail.com
yeatssociety.nyc

Winning Writers

TOM HOWARD/MARGARET REID POETRY CONTEST

Maurya Kerr of Oakland won the 2022 Tom Howard Poetry Contest for “Orion.” **Tamara Panici** of Washington, D.C., won the 2022 Margaret Reid Poetry Contest for “Elegy for Childhood Written in a Language I Did Not Yet Speak, Addressed to the God I Once Knew.” They each received $3,000, publication on the Winning Writers website, and a two-year gift certificate from the literary database Duotrope. Soma Mei Sheng Frazier judged. The annual awards are given for a poem in any style and a poem written in a traditional style. The next deadline is September 30.

Winning Writers, Tom Howard/Margaret Reid Poetry Contest, 351 Pleasant Street Suite B PMB 222, Northampton, MA 01060. Adam Cohen, President. info@winningwriters.com
winningwriters.com

Yale University Library

BOLLINGEN PRIZE FOR AMERICAN POETRY

Joy Harjo of Tulsa won the 2023 Bollingen Prize for American Poetry for *Weaving Sundown in a Scarlet Light: Fifty Poems for Fifty Years* (Norton, 2022) and for her contributions to American poetry. She received $175,000. Mei-mei Berssenbrugge, Natalie Diaz, and Ilya Kaminsky judged. The biennial award is given “to an American poet for the best book published during the previous two years or for lifetime achievement in poetry.” There is no application process.

Yale University Library, Bollingen Prize for American Poetry, Beinecke Rare Book & Manuscript Library, 121 Wall Street, New Haven, CT 06511. Michael Morand, Contact. michael.morand@yale.edu
beinecke.library.yale.edu/programs/prizes

Grants & Awards and Conferences & Residencies are written by **INDIA LENA GONZÁLEZ.**

To Free the Sisters of Mary
Mattie McClane
Myrtle Hedge Press

To Free the Sisters of Mary Poetry by Mattie McClane

There is a need to liberate women from the accepted cultural norms that promote violence and hidden forms of oppression. Religions can encompass these norms and values.

Women will not be free or safe anywhere in the world until the Catholic Church, with its 1.3 billion worldwide members, changes its views and allows women to be ordained as deacons and priests. Women do not have equal status in the Church, therefore culture.

The Catholic Church participates wittingly or unwittingly in widespread misogyny. In the past, feminist women have left the Catholic Church rather than insist it change its ideas. In more cynical moments, I think the Church hierarchy welcomes their departure; the headache is gone. Yet the Catholic Church cannot exist without the help of millions of ordinary women. Everyday Catholic women can demand change; and the world changes, when we free the sisters of Mary. —M.M

MYRTLE HEDGE PRESS

Poets&Writers

Congratulations to

SANDRA LIM

winner of the

2023
JACKSON POETRY PRIZE

The $85,000 award honors
an American poet of
exceptional talent.

The judges for the 2023 prize
were Joy Harjo,
Carl Phillips,
and John Yau.

The Jackson Poetry Prize,
established in 2006
with a gift from the Liana
Foundation, is sponsored
by Poets & Writers, Inc.
and named for the
John and Susan Jackson
family.

Learn more at pw.org

POETS & WRITERS MAGAZINE ANNOUNCES application information for writers conferences, literary festivals, and residencies of interest to poets, fiction writers, creative nonfiction writers, and translators. Applications for the following events are due shortly. Conferences and festivals with rolling, first-come, first-served admission are listed well in advance. Some accept registration on the date of the event. Contact the sponsoring organization for an application and complete guidelines. When requesting information by mail, enclose a self-addressed, stamped envelope (SASE). All accessibility information has been provided by the sponsoring organizations.

Conferences & Residencies

Cape Cod Writers Center Conference

The 2023 Cape Cod Writers Center Conference will be held from August 3 to August 6 at the Resort and Conference Center at Hyannis in Barnstable, Massachusetts. The conference features workshops in poetry, fiction, and creative nonfiction, an agent panel, and mentoring sessions with faculty. The faculty includes fiction and nonfiction writer Vanessa Mártir, and nonfiction writers Jamie Brickhouse, Margaret McMullan, and Stephanie Schorow. Creative nonfiction writer Verlyn Klinkenborg will deliver the keynote address. Participating publishing professionals include agents Alicia Brooks (Jean V. Naggar Literary Agency), Maggie Cooper (Aevitas Creative Management), and Jacqueline Flynn (Joëlle Delbourgo Associates); freelance developmental editors Jacquelin Cangro and Diane O'Connell; and publicist Penny Sansevieri (Author Marketing Experts). General registration is $80 and includes a yearlong membership to the Cape Cod Writers Center (registration is free for current members). Writers may stay at the Resort and Conference Center at Hyannis for $199 per night, or at other hotels in the area. Tuition for a three-session two-hour workshop is $170; the cost is $130 for a two-session workshop and $70 for a one-session workshop. Manuscript consultations are available for an additional $150. The deadline to register for a manuscript consultation is July 24. The general registration deadline is July 28. Visit the website for more information.

Cape Cod Writers Center Conference, P.O. Box 408, Osterville, MA 02655. writers@capecodwriterscenter.org
capecodwriterscenter.org

Celia and Wally Gilbert Artist-in-Residence Program

The Celia and Wally Gilbert Artist-in-Residence Program offers residencies of one to three weeks year-round to poets, fiction writers, and creative nonfiction writers looking to "explore the scientific process and interact with international scientific staff and visitors" at the Cold Spring Harbor Laboratory on the wooded north shore of Long Island, New York. Residents are provided with a dorm room, private bathroom, all meals, and a $1,000 to $1,500 stipend, depending on the length of the stay. E-mail no more than 10 pages of poetry or prose, including a brief statement about the work, a 2,000-word artist statement on the interplay between writing and science in your work, and a résumé. There is no application fee. Applications are accepted on a rolling basis. Visit the website for complete guidelines.

Celia and Wally Gilbert Artist-in-Residence Program, Cold Spring Harbor Laboratory Library and Archives, 1 Bungtown Road, Cold Spring Harbor, NY 11724. Tricia Loria, Fellowship Coordinator. loria@cshl.edu
cshl.edu/education/center-for-humanities/grants-fellowships/gilbert-artist-in-residence

Colrain Poetry Manuscript Conference

The Colrain Poetry Manuscript Conference will be held online from August 25 to August 28. The conference features evaluation and discussion of book-length and chapbook-length poetry manuscripts with poets, editors, and publishers. The faculty includes poet Joan Houlihan and poets and editors Peter Covino and Ellen Doré Watson. The cost of the session is $1,000. Submit three to four poems and a brief biography via e-mail. There is no application fee. Applications are accepted on a rolling basis. Visit the website for complete guidelines.

Colrain Poetry Manuscript Conference, Concord Poetry Center, 40 Stow Street, Concord, MA 01742. (978) 897-0054. Joan Houlihan, Director. conferences@colrainpoetry.com
colrainpoetry.com

Franconia Sculpture Park Writers Residency

Franconia Sculpture Park offers eight residencies of two weeks in January and October to poets, fiction writers, and creative nonfiction writers at an outdoor sculpture park located in the St. Croix River Valley, in Shafer, Minnesota. Residents are provided with a private bedroom within a communal farmhouse, a shared office space, access to walking trails, airport pickup and drop-off, and a $1,000 stipend. For residencies from January 10, 2024, to January 24, 2024, or October 9, 2024, to October 23, 2024, using only the online application system, submit up to five pages of poetry (no more than two poems) or prose, a 150-word biography, a 250-word work plan and one-sentence summary, two references, and a curriculum vitae with a $25 application fee by September 1. Visit the website for complete guidelines.

E-mail the residency staff with accessibility questions.

Franconia Sculpture Park Writers Residency, 29836 St. Croix Trail, Shafer, MN 55074. (651) 257-6668.
info@franconia.org
franconia.org/writers-in-residence

Guanajuato Writing Retreat

The 2023 Guanajuato Writing Retreat: Writing—and Living—Boldly will be held from November 5 to November 12 at the Florecer Casitas in Guanajuato, the hilly capital city of the Guanajuato state, in Mexico's high plateau region. The retreat (limited to eight writers) features guided exploratory writing sessions led by poet Bonnie Wolkenstein, local excursions to destinations including Museo de Astronomía Prehispánica and La Cañada de la Virgen, and independent time to write for poets, fiction writers, creative nonfiction writers, and translators. The cost of the retreat is $1,995, which includes double-occupancy housing, group transportation to and from the airport, some meals, workshop fees, and excursion admission fees; it does not include airfare. To apply, submit an online registration form by August 31. Participants are required to submit an electronic copy of vaccine documentation and a valid passport. Visit the website for more information.

Accessibility accommodations include public transportation near the venue. Alternative programming is available for participants unable to participate in excursions involving hiking. Contact Florecer Casitas owner Liz Mapelli at lizmapelli@gmail.com or +52 1 473 117 8576 for additional details about lodging accessibility.

Guanajuato Writing Retreat,
7511 Greenwood Avenue North, #321,
Seattle, WA 98103. (206) 914-1444.
Bonnie Wolkenstein, Workshop Leader.
guanajuatowritingretreat@gmail.com
guanajuatowritingretreat.com

Hambidge Creative Residency Program

Hambidge offers residencies of two to six weeks from mid-February to mid-December to poets, fiction writers, and creative nonfiction writers on 600 wooded acres in the Blue Ridge Mountains of northern Georgia. Residents are provided with a private cottage that includes a bedroom, studio space, kitchen, and bathroom. The cost of the residency is $250 per week, which includes some meals. Limited scholarships are available. For residencies from mid-February 2024 through May 2024, using only the online application system, submit six to eight poems or 12 to 15 pages of prose, a 300-word biography, a one-page project description, and a résumé with a $30 application fee by September 15. Visit the website for complete guidelines.

Accessibility accommodations include two accessible residential cottages and accessible doorways in community spaces. Contact the Hambidge office manager at office@hambidge.org or (706) 746-7324 for additional accessibility details.

Poets & Writers Directory

SEE AND BE SEEN

Get noticed, find your favorite writers, and make connections in our new and improved Directory.

- Browse 10,000+ author profiles
- Apply to be listed

VISIT PW.ORG/DIRECTORY

Hambidge Creative Residency Program, P.O. Box 339, Rabun Gap, GA 30568. (706) 746-7324. office@hambidge.org
hambidge.org

Jentel Artist Residency

The Jentel Foundation offers four-week residencies from mid-January to mid-December to poets, fiction writers, and creative nonfiction writers on a cattle ranch in the Lower Piney Creek Valley, 20 miles southeast of Sheridan, Wyoming. Each residency includes a private room, separate work space, access to a common living area, and a $400 stipend. Residents are responsible for their own meals and travel. U.S. citizens or international writers currently residing in the United States who are over 25 years old and not currently enrolled as students are eligible. For residencies from January 15, 2024, to May 13, 2024, using only the online application system, submit up to 10 pages of poetry or up to 20 pages of prose, a curriculum vitae, and contact information for three references with a $30 application fee by September 15. Visit the website for complete guidelines.

Jentel Artist Residency, 130 Lower Piney Road, Banner, WY 82832. (307) 737-2311. Mary Jane Edwards, Executive Director. jentel@jentelarts.org
jentelarts.org

Kimmel Harding Nelson Center for the Arts

The Kimmel Harding Nelson Center for the Arts offers two- to eight-week residencies year-round to writers of all genres, including poets, fiction writers, and creative nonfiction writers, in the Burr Oak forests of Nebraska City, Nebraska. Residents are provided with lodging, private studio space, and a $175 weekly stipend. For residencies from January 8, 2024, to June 21, 2024, using only the online application system, submit up to 10 poems totaling no more than 30 pages or two stories, essays, or book chapters totaling no more than 7,500 words; a résumé; two artist statements; and contact information for two references with a $35 application fee by September 1. Visit the website for complete guidelines.

Kimmel Harding Nelson Center for the Arts, 801 Third Corso, Nebraska City, NE 68410. (402) 874-9600. info@khncenterforthearts.org
khncenterforthearts.org/residency

MacDowell

MacDowell offers residencies of up to six weeks year-round to poets, fiction writers, creative nonfiction writers, and translators on 450 acres near Mt. Monadnock in Peterborough, New Hampshire. Residents are provided with a private room, work space, and all meals. Travel aid and personal expense grants are available based on need. For residencies from March 2024 through August 2024, using only the online application system, submit 6 to 10 poems totaling no more than 15 pages or 15 to 25 pages of prose and a project proposal with a $30 application fee from August 1 to September 10. Visit the website for complete guidelines.

Accessibility accommodations include elevator access to MacDowell's meeting space, dining space, and kitchen, and to some dormitories; accessible showers and bathrooms with handrails; and unmarked accessible parking. Contact resident director David Macy at dmacy@macdowell.org or (603) 924-3886, ext. 103, for additional accessibility details.

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www.wvwc.edu/mfa/

Fiction // Nonfiction // Poetry

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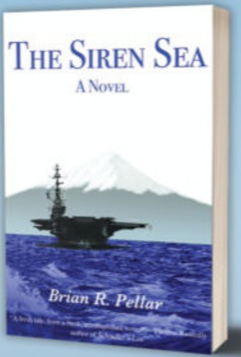
—Thomas Keneally, author of *Schindler's List*



"Fantastic writing that won't let you turn away—'*The Siren Sea*' could be the best novel you read all year. The book is gripping, thought-provoking and moves quickly"
—Dan Shearer, *Green Valley News*

"This novel is fictional and about two GMTs who plan to smuggle a nuclear weapon off the ship [USS Midway]. Impossible you say, well you better read the book."
—Bob Fischer, former President, Navy Nuclear Weapons Association

THE SIREN SEA BY BRIAN R. PELLAR

MacDowell, 100 High Street,
Peterborough, NH 03458.
(603) 924-3886.
admissions@macdowell.org
macdowell.org

MASS MoCA Writing Through Art Poetry Retreat

MASS MoCA Writing Through Art will offer a fall retreat for poets from October 19 to October 22 in North Adams and Williamstown, Massachusetts. The retreat includes daily prompts, exercises, discussions, and readings; morning workshops; afternoons spent on your own, writing in galleries or studios or exploring the natural world of the Berkshires; and a private consultation with the retreat director, poet and editor Jan Freeman, to discuss either a manuscript or three to four poems. Poets are provided with access to the Massachusetts Museum of Contemporary Art, the Clark Art Institute, and the Williams College Museum of Art. Accommodations must be booked individually by participants. Tuition is $600. Financial assistance is available on a first-come, first-served basis. Submit three to four poems of any length and a statement of interest by August 15. There is no application fee. Visit the website for more information.

Accessibility accommodations include elevator access to museum galleries and accessible parking. Contact the retreat director at janfreemanpoetry@gmail.com for additional accessibility details.

MASS MoCA Writing Through Art Poetry Retreat, c/o Jan Freeman, 1117 West Road, Ashfield, MA 01330. Jan Freeman, Retreat Director. janfreemanpoetry@gmail.com
janfreeman.net/workshops-readings

Poets on the Coast: A Weekend Retreat for Women

The 2023 Poets on the Coast: A Weekend Retreat for Women will be held from September 8 to September 10 at the Country Inn in La Conner, Washington. The retreat features poetry workshops, craft classes, and one-on-one mentoring with faculty. The faculty includes poets Jessica Gigot, Susan Rich, and Jane Wong. Tuition, which does not include lodging or meals, is $569 until July 5 and $589 until August 5. Lodging is available at the conference hotel for $119 to $199 a night. A limited number of scholarships are available. Registration is first come, first served. Scholarship applications are accepted through July 15; e-mail the retreat staff two to three sentences describing your current financial circumstance, alongside three recent poems, either published or unpublished, and the amount you could contribute toward tuition. Visit the website for more information.

Poets on the Coast: A Weekend Retreat for Women, P.O. Box 16037, Seattle, WA 98116. poetsonthecoast@gmail.com
poetsonthecoast.weebly.com

Renaissance House Residency Program

The Renaissance House Residency Program offers residencies of one to two weeks in July to poets, fiction writers, and creative nonfiction writers in Martha's Vineyard, Massachusetts. The residencies include workshops, lectures, and time to write. Visiting writers include fiction and nonfiction writer Jill Nelson; nonfiction writers Nancy Slonim Aronie, Cole Brown, Jessica B. Harris, and Susan Klein; and scholar Salem Mekuria. Poet and novelist Jacqueline Jones LaMon will run a special one-week residency for poets from September 10 to

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millayarts.org

September 16. The cost of the residency, which includes a private room, workshops, trips to nearby historical sites and museums, and breakfast and dinner, is $950 per week. Submit an application with a work sample of any length written in the past four years. Applications are considered on a rolling basis; there is no application fee. Visit the website for the application form and more information.

Renaissance House Residency Program,
Helene Johnson and Dorothy West
Foundation for Artists in Need,
484 West 43rd Street, Suite 37E,
New York, NY 10036. (917) 747-0367.
Abigail McGrath, Contact.
renaissancehse@aol.com
renaissance-house-harlem.com

Taleamor Park

Taleamor Park offers two-week to 12-month residencies year-round to poets, fiction writers, and creative nonfiction writers on a working grain farm and nature preserve with walking paths in northwestern Indiana, near Lake Michigan and Chicago. Residents are provided with a private, air-conditioned room in an 1854 brick Italianate house, ample work space, and access to Taleamor's library and to the La Porte County Public Library; each resident will be housed on a separate floor with their own kitchen and bathroom for COVID-safety reasons. Meals and travel expenses are not included, though grocery deliveries are available. Residents must also provide their own transportation. The cost of the residency is $450 per week. Opportunities for work exchange may be available based on financial need and demonstrated skills. Submit a completed application form, which includes a writing sample of 5 to 10 pages (in any language), a short curriculum vitae, a project statement, and three references. The program supports two to three residents at a time; applications are accepted on a rolling basis. There is no application fee. Visit the website for more information.

Taleamor Park, P.O. Box 456, La Porte,
IN 46352. Clifford Peterson and Lisa Lee
Peterson, Codirectors.
info@taleamorpark.org
taleamorpark.org

Under the Volcano Master Classes and Guided Residency

The 21st annual Under the Volcano Master Classes and Guided Residency will be held from January 12, 2024, to January 28, 2024, in Tepoztlán, Mexico, a village located one hour from Mexico City in the foothills of snow-capped volcanoes. The program features master classes in poetry, fiction, and narrative nonfiction, as well as individual meetings with instructors, weekly open mics, readings, and conversations with guest writers and scientists. Classes are offered in both Spanish and English in all genres. The faculty includes fiction writers Alberto Chimal, Ayşegül Savaş, and Sheree Renée Thomas; poet and memoirist Javier Zamora; and poet, novelist, and essayist Elizabeth Rosner. Tuition is $2,695 and includes all program activities. Housing and most meals are not included. Private rooms range from $40 to $250 per night, depending on the hotel chosen. All applicants must submit an online application form, a cover letter, and a writing sample in either English or Spanish. To apply for regular admission, the writing sample must be 8 to 10 pages in length; to apply

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for fellowships in fiction and nonfiction, applicants must submit an extended writing sample of 25 pages, a letter of intent, two reference letters, and a writing curriculum vitae. Submit for full fellowships by August 15; regular admissions are rolling until all slots are filled. There is no application fee. Visit the website for an application form and more information.

Under the Volcano Master Classes and Guided Residency, c/o Magda Bogin, 425 Riverside Drive, 14H, New York, NY 10025. info@underthevolcano.org
underthevolcano.org

Willamette Writers Conference

The 2023 Willamette Writers Conference will be held online and in person at the Crowne Plaza Hotel in Downtown Portland, Oregon, from August 2 to August 6. The conference features workshops, keynotes, panels, pitch sessions, and critiques for poets, fiction writers, and creative nonfiction writers. The faculty includes poets Christopher Luna and Armin Tolentino; fiction writers Emmeline Duncan, Hallie Ephron, Daniel Nieh, and Rosanne Parry; fiction and nonfiction writer Melissa Hart; and nonfiction writers Elizabeth Lyon and Keith A. Spencer. Fiction and nonfiction writer Cheryl Strayed will deliver the keynote address. Participating publishing professionals include agents Brenna English-Loeb (Transatlantic Agency), Kat Kerr (Donald Maass Literary Agency), and Katie Reed (Andrea Hurst & Associates), and editors Jenna Lettice and Elizabeth Stranahan (Penguin Random House). The cost of the in-person conference, including breakfast, coffee, and snacks, is $599 ($524 for Willamette Writers members; membership is $57 and can be purchased with registration). Conference attendees may stay at the Crowne Plaza Hotel for a discounted rate of $205 per night. The cost to attend online is $349 ($279 for members). The cost of an optional five-hour master class is $269 ($199 for Willamette Writers members). Agent pitch sessions and on-the-spot critiques cost $26. Manuscript critiques cost $79. The registration deadline is August 1. Visit the website for more information.

Willamette Writers Conference, 5331 South Macadam Avenue, Suite 258, PMB 215, Portland, OR 97239. wilwrite@willamettewriters.org
willamettewritersconference.org

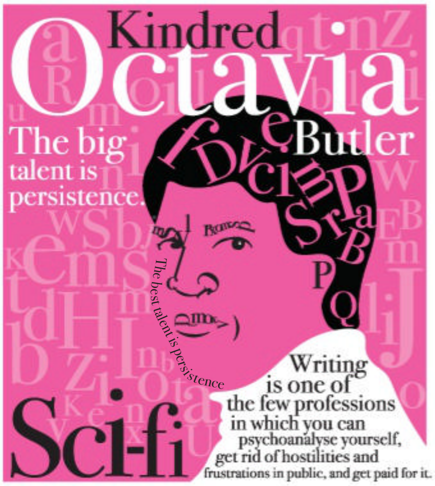
Willapa Bay AiR

Willapa Bay AiR offers monthlong residencies from April through October to poets, fiction writers, and creative nonfiction writers on 16 wooded acres near Oysterville, Washington. Residents are provided with a private cottage with living and work space, a bathroom, and all meals. The residency is free to attend. Using only the online application system, submit up to 10 pages of poetry or no more than 20 pages of prose with a $30 application fee by August 31. Visit the website for complete guidelines.

Willapa Bay AiR, P.O. Box 209, 32101 Douglas Drive, Oysterville, WA 98641. (360) 665-6782. info@willapabayair.org
willapabayair.org

WriterCon

WriterCon 2023 will be held from September 1 to September 4 at the Renaissance Waterford Hotel in Oklahoma City. The conference features over 70 presentations from more than 60 authors, editors, agents, and publishers, opportunities for pitching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and private consultations, manuscript review, workshops, master classes, and open mics for poets, fiction writers, and creative nonfiction writers. The faculty includes poet and novelist William Bernhardt, fiction writer Rilla Askew, and nonfiction writer Barry Friedman. Fiction writers Lisa Gardner, Tosca Lee, and Susan Meissner will serve as the keynote speakers. Participating publishing professionals include literary agents Elizabeth Kracht (Kimberley Cameron & Associates) and Katharine Sands (Sarah Jane Freymann Literary Agency), marketing and public relations specialist Desireé Duffy (Black Château), and publishers Jeanne Devlin (RoadRunner Press) and Amy M. Le (Quill Hawk Publishing). Registration costs $399 to $599, depending on the package chosen, with the option to include conference add-ons for additional amounts ranging from $29 to $79. Lodging at the hotel is $119 per night. There is no application fee. Registration is first come, first served. Visit the website for more information.

Accessibility accommodations include ground floor and wheelchair-accessible event spaces; large bathroom stalls with rails; accessible sidewalks, pathways, and doorways; accessible parking; and the arrangement of taxis and shuttles to and from the event location. Contact the director for additional accessibility details.

WriterCon, 12600 W. Glen Court,
Choctaw, OK 73020. (405) 203-8641.
William Bernhardt, Director.
willbern@gmail.com
writercon.com

Yaddo

Yaddo offers residencies of two to eight weeks year-round to poets, fiction writers, creative nonfiction writers, and translators on a 400-acre estate in Saratoga Springs, New York. Residents are provided with a private bedroom, work space, and meals. Writers who are not currently enrolled in undergraduate or graduate programs are eligible. For residencies from November 2023 through May 2024, using only the online application system, submit up to 10 short poems or an excerpt of a longer poem totaling no more than 10 pages, or up to 20 pages of prose, along with a résumé, contact information for one reference, and a $35 application fee by August 1. A two-page preview of the work sample is required in the initial stages of the application process, with the 10 and 20 page samples, for poetry and prose respectively, to be requested later in the process. The deadline for residencies from May 2024 through March 2025 is January 5, 2024. Limited financial aid is available. Visit the website for an application and complete guidelines.

Accessibility accommodations include elevators in all multilevel event spaces; accessible sidewalks, pathways, and doorways; and two accessible freestanding studios, which include both a bedroom and work space under one roof. Contact the program director for additional accessibility details.

Yaddo, 312 Union Avenue, Saratoga
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Christin Williams, Program Director.
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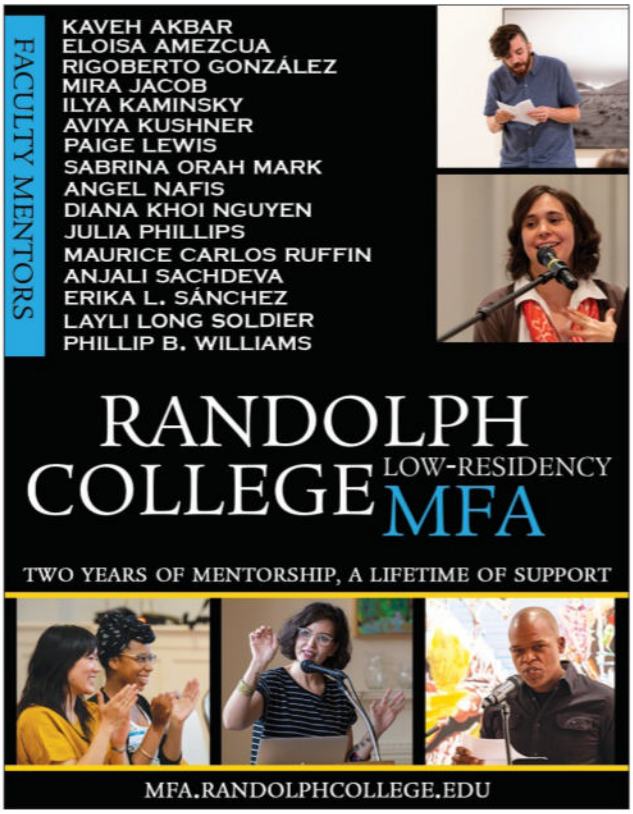

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Anthologies

ANTHOLOGY/ Contest: Luck—Tall-Grass Writers Guild/ Outrider Press. Poetry: Max 32 lines with spaces; prose: Max 2,500 words. Prizes: $500 each category. Deadline extended: August 31 or until acceptance limit reached. Fees: 1–4 poems or partial group or each prose entry $19/$15 for TWG members. Multiple submissions welcome. Complete guidelines with entry form. Website: **www.outriderpress.net**. E-mail: **tallgrassguild@sbcglobal.net**.

CALLING ALL African-themed poetry, prose, & art! Pan Writers Caravan is currently seeking poetry, prose, & artwork of all genres by Submittable for publication into *African Literary Arts: One Contemporaneous Anthology Celebrating the Global Diaspora*. This multi-genre collection, numbering tentatively 350–450 pages in length, will include prosodies of hybrid narratives & short story, memoirs & personal essays, poetry, artwork, and several other literary keepsakes, nuggets, and gemstones. Deadline: August 15; $5 fee per entry. Must be previously unpublished &/or anthologized work. Minimally $50 in compensation & international publicity for contributors; coeditors & curators Mbizo Chirasha & Anthony Ramstetter, Jr. & published by Pan Writers Caravan (**www.panwriterscaravan.wordpress.com**). Submittable link with more information & full submission guidelines here: **www.panwriterscaravan.submittable.com/submit**.

ELEVATION PRESS of Colorado seeks submissions for *Winter Anthology*. Short stories and poetry set in Arizona, Colorado, New Mexico, or Utah. Entry deadline: September 1. Entry fee required. Winning submission receives $500. Top entries published in *Winter Anthology* and published writers receive copy. Visit website for rules: **www.elevationpressbooks.wordpress.com**.

WANT YOUR STORY published in a nationally distributed anthology whose first volume went to 3 printings & 2023 volume includes a previously uncollected story by Morgan Talty? If so, submit! Website: **www.coolestamericanstories.com**. And if you enjoy reading interesting stories, feel free to order a *COOLEST AMERICAN STORIES 2023*. Website: **www.amzn.to/3VunhLD**.

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Books

ATMOSPHERE PRESS is currently seeking submissions of full-length book manuscripts in all genres—from poetry to fiction to memoir and beyond—with no reading fee. Atmosphere Press is an independent publisher dedicated to honesty, transparency, professionalism, kindness, and making your book awesome. Learn more at **www.atmospherepress.com**.

FAW (FRIENDS OF American Writers) seeks book submissions for its annual 100-year-old literary awards in 2 categories: Literature for adults and literature for children and young adults. Publishers and/or authors are invited to submit books published in 2023. Generous monetary prizes awarded. Guidelines: Authors must reside (or have resided) in the American Midwest. Books set in the region (even if the author is non-resident) also qualify. Fiction or creative nonfiction, please. No self-published or e-books, poetry, genre, or series books. Authors of more than 3 published books are ineligible. (If an author has multiple books published in 2023, all are eligible.) Books nominated for the award must be submitted to the FAW Awards Committees by December 10, but we appreciate entries ASAP. No application forms! Please send 2 copies of each book and author info as early as possible to: **Karen Pulver, Literature Awards Chair, 748 Western Ave., Glen Ellyn, IL 60137**. E-mail: **kspulver@gmail.com**. For info on previous awards, please visit: **www.fawchicago.org/awards.php**.

IN THE MONTH of July, Sarabande is open for the following submissions: Full-length essay manuscripts, full-length manuscripts from Kentucky-affiliated writers, and translation samples and proposals. Complete guidelines at **www.sarabandebooks.org**.

CALL FOR MANUSCRIPTS

Magazines

'23 JULY AND August *Sequestrum* themes are 1) "Place" and 2) "Family!" Fiction, nonfiction, and poetry. Themes close June 15! Payment + publication. Submit via our online submission system. Deadline: September 15. E-mail: **sequr.info@gmail.com**. Full guidelines: **www.sequestrum.org**.

ABANDONED MINE is a poetry journal (quarterly online, selected annual print) now accepting submissions for our second year. We are seeking poems people will be inspired to re-read and share with family and friends. Please visit **www.abandonedmine.org** for examples, past issues, and complete submission guidelines.

THE ANNUAL FALL Crone Power Issue from *Gyroscope Review* poetry magazine opens July 1 for submissions through September 1. Seeking contemporary poetry by female-identifying poets over the age of 50. No-fee submissions accepted through Submittable. Back issues available free online. For guidelines visit **www.gyroscopereview.com**. Older women—we want your poetry!

APPLE VALLEY Review seeks flash/full-length fiction, CNF, poetry, and translations for Vol. 18, No. 2 (Fall 2023). Previously published pieces have been selections/notables in *Best American Short Stories*, *Best American Essays*, *Best Microfiction*, *Best Small Fictions*, *Best of the Net*, *Best of the Web*, *Wigleaf* Top 50, and others. Website: **www.applevalleyreview.com**.

THE AWAKENINGS Review is seeking submissions from writers and poets who have experience with mental illnesses, either in themselves, family members, or friends. We're published twice a year. Prefer submissions about healing and recovery but not adverse to other forms. First peruse submission guidelines at **www.awakeningsproject.org**.

THE BLUEBIRD Word, an online literary journal for poetry and flash, seeks new writing from all experience levels. We publish frequently throughout the month and are open for submissions year-round. Send us your crisp flash (nonfiction and fiction) and poignant poetry. Full guidelines at **www.thebluebirdword.com/submit**.

BLUELINE: A Literary Magazine Dedicated to the Spirit of the Adirondacks seeks poems, stories, and nonfiction about the Adirondacks and regions similar in geography and spirit, focusing on nature's shaping influence. Submission period July 1 through November 30. Decisions mid-February. Payment in copies. Please identify simultaneous submissions; notify immediately if your submission is placed elsewhere. Electronic submissions encouraged, as Word files, to **blueline@potsdam.edu**. Please identify the genre in the subject line. Website: **www.bluelineadkmagazine.org**.

THE BMP Literary Quarterly wants your best unpublished poetry, short stories, and art. Website: **www.thehalcyone.submittable.com**. Publication awards for winning entries. *HerWords* literary magazine for women and *JanusWords* for LGBT+.

CALLIOPE IS A publishing app dedicated to genre fiction—interactive, illustrated fiction. We're looking for short stories and flash fiction in any type of genre (fantasy, crime, romance, sci-fi, you name it)! We take rolling submissions with rates of $0.05/word. For submission guidelines, or if you're interested in downloading our app, please visit **www.calliopeinteractive.com**.

COLLATERAL publishes literary and visual art concerned with the impact of violent conflict and military service beyond the combat zone. We read year-round, charge no fees, and publish each May and November. Submit through our website: **www.collateraljournal.com**.

CUTBANK IS Montana's oldest literary magazine, celebrating 50 years in 2023. Run by the students of the University of Montana Creative Writing MFA program, we publish 2 annual print issues of fiction, nonfiction, poetry, and visual art. Submission fee: $5. Payment for writers featured in print. Guidelines are at **www.cutbankonline.org/submit**.

DARK ONUS LIT is an experimental literary magazine that puts out micro-issues of poetry, short stories, flash fiction, audio, and artwork. We are open year-round, read blindly, and do not charge reading fees. We're intrigued by dark, experimental work. Website: **www.darkonuslit.com/submit**.

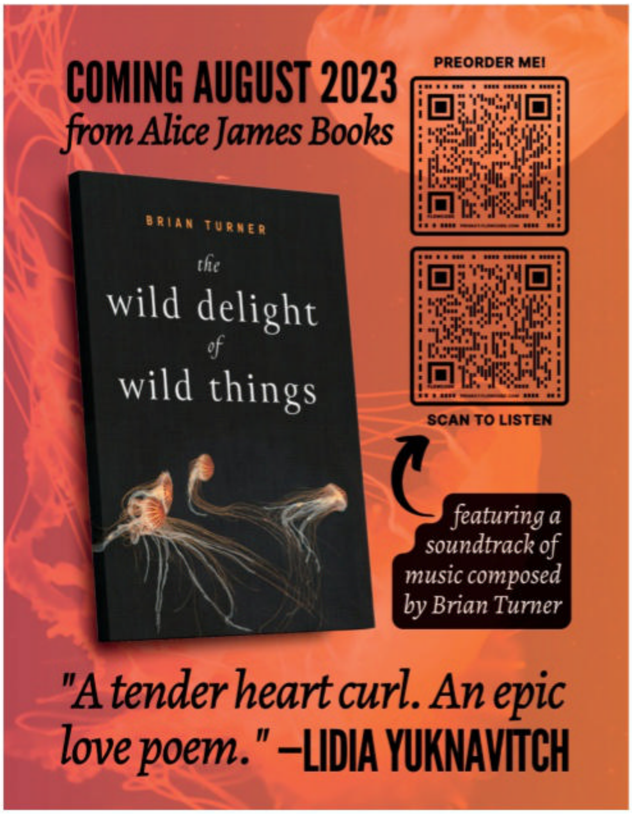
FRONT RANGE Review is now accepting online submissions of literary short fiction, poetry, and creative nonfiction for its 24th annual issue. Our reading period is August 15–December 1. To see guidelines and submit, visit **www.frontrange.edu/frontrangereview**.

GIRLS RIGHT THE World is a journal inviting female-identified writers and artists, ages 14–21, to submit work to **girlsrighttheworld@gmail.com** by December 31. Include a note mentioning your age and where you're from. We ask to be first to publish your work in North America; after publication, rights return to you.

HAWAII PACIFIC Review seeks fiction, poetry, and nonfiction. Based at Hawaii Pacific University, *HPR* charges no fees and reads submissions from late summer to early spring. Our work has been featured in the *Best of the Net* and the *Pushcart Prize* anthologies. Details can be found at **www.hawaiipacificreview.org**.

LAMMERGEIER IS a triannual online journal specializing in work at the intersection of beautiful and macabre. We accept fiction, nonfiction, poetry, and hybrid work. Three writers per issue receive a $25 honorarium and a featured writer interview. No reading fee. Visit **www.lammergeier.org** or **www.twitter.com/lammergeiermag** for details. *Lammergeier*: Literature with Marrow.

LITTLE PATUXENT Review (*LPR*) is seeking submissions of nonfiction, fiction, and poetry for its un-themed Winter 2024 issue. Submissions will open and be accepted from August 1 through October 24. *LPR* publishes diverse voices and aesthetics and encourages both emerging and established authors to submit. Review our guidelines at **www.littlepatuxentreview.org**.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NOMINEE: RANKED sixth among Top 25 Literary Magazines & Publications in 2022 (*Feedspot*). *The RavensPerch Literary Magazine* seeks submissions of well-groomed poetry, fiction, nonfiction, and visual art. For submission guidelines, visit us at **www.theravensperch.com**.

PEDESTAL Magazine will accept submissions of poetry for Issue 92+ in mid-September. No restrictions on theme, style, length, or genre. Please visit the website for details and to view current/archived work: **www.thepedestalmagazine.com**.

PENSIVE: A GLOBAL Journal of Spirituality & the Arts, innovative online publication from Northeastern University, welcomes unpublished poetry, prose, visual art, translations. Visit **www.pensivejournal.com**; submit via Submittable February 1–May 15 or August 1–November 15. No fee. Historically underrepresented and international voices encouraged. Recent contributors include Baca, Bruchac, M. Collins, Chess, Cording, Espada, Glancy, Hoffman, Lea, Marchant, D.S. Martin, MEH, Metres, Piercy, Samaras, Sholl, and more.

PINYON INVITES high-quality submissions of poetry and short fiction from emerging and established writers. Reading period is August 1 to December 1. Send short bio, including e-mail address and SASE, to ***PINYON*****, Department of Languages, Literature, and Mass Communication, Colorado Mesa University, 1100 North Ave., Grand Junction, CO 81501-3122** or check our website at **www.thepinyon.wordpress.com** to submit electronically.

RADICAL TEACHER seeks well-crafted, vivid poems, traditional to experimental, feminist, socialist, anti-racist, inclusive, focused on social justice and/or radical pedagogy. Send 2 to 4 poems to **www.radicalteacher.library.pitt.edu/ojs/radicalteacher/about/submissions**. Inquiries to **pamela.annas@umb.edu**.

SAN PEDRO River Review, print publication of poetry and b&w art. No reading fee. Submission window: July 1 to 31. More at **www.bluehorsepress.com**.

SANTA FE LITERARY Review invites no-fee submissions of CNF, fiction, poetry, and visual art. This year's suggested theme is "Lovely, Dark, and Deep: Journeys Real and Imagined." Word limit per prose submission is 2,000 words per submission period; poets may submit up to 5 poems per submission period. Submit via Submittable by November 1. Learn more at **www.sfcc.edu/santa-fe-literary-review**.

SEEMS, A PRINT-only publication, since 1971, considers unpublished poems, literary fiction, and creative nonfiction (5K words max of prose) to **seems@lakeland.edu** or, with SASE, to **Jodie Mortag, editor, Lakeland University, W3718 South Dr., Plymouth, WI 53073**. Samples and submission guidelines at **www.seemsmagazine.wixsite.com/seems**.

SPECIAL ISSUE: *Delta Poetry Review* requests previously unpublished poems by new and emerging poets with a connection to the American South who have not yet published more than 1 full-length book of poetry. Poems related to the South preferred, not required. Submit 3–6 poems at **www.deltapoetryreview.com/submissions.html**. Deadline: September 20.

STONE CANOE, the award-winning annual journal of art, writing, and ideas, is now reading submissions for its 2024 issue. The journal is open

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levineprize@mail.fresnostate.edu

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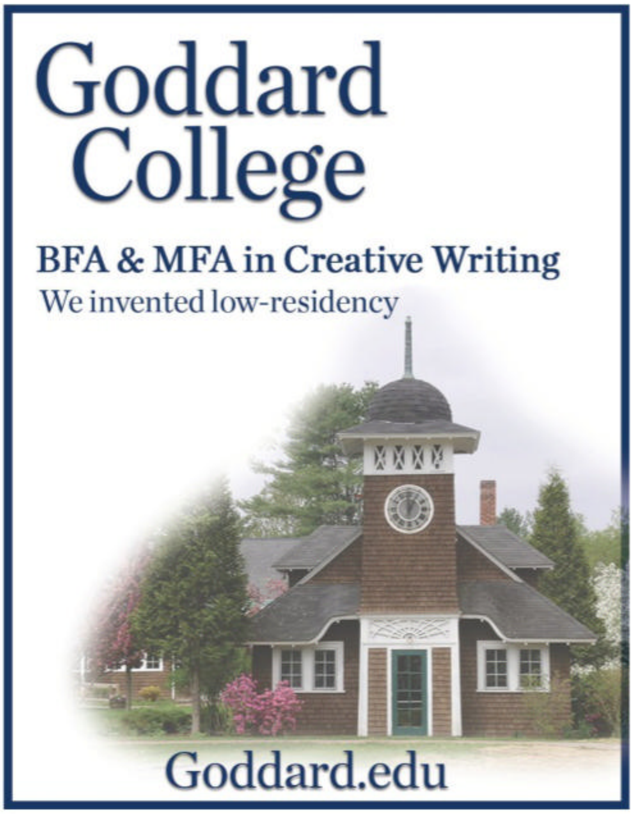

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to work by poets, writers, and artists who are either current or former residents of Upstate New York. For complete submission guidelines, visit **www.stonecanoe.submittable.com/submit** or e-mail **stonecanoe@ymcacny.org**.

TAHOMA LITERARY Review offers detailed critiques of your short stories or essays. Get experienced, professional, and useful commentary on your prose up to 6,000 words. Details and pricing: **www.tahomaliteraryreview.submittable.com/submit**.

TINT JOURNAL, the literary magazine for non-native English creative writing, publishes fiction, nonfiction, and poetry by writers who compose their work in English as their second or foreign language. See our homepage for our open calls and our guidelines, and submit via **www.tintjournal.com/submit** (no fee). **#showyourtint**.

TWO HAWKS Quarterly is a digital journal affiliated with Antioch University Los Angeles' BA program in creative writing and is setting the bar for contemporary literature with bold and illuminating poetry, fiction, CNF, art, and quality experimental work. Submissions accepted October 1, 2022, through June 30, 2023. For guidelines, see **www.twohawksquarterly.com**.

THE WRITER'S Workshop Review publishes the best in creative nonfiction, fiction, and interviews and pays for published stories. Send us narrative nonfiction, personal essays, short stories, short shorts, as well as travel, food and wine, and writing with a strong narrative element. Submissions: Kathleen Glassburn at **glassburnkathleen03@gmail.com**. For more, contact **nick@thewritersworkshop.net**. Websites: **www.thewritersworkshop.net** or **www.thewritersworkshopreview.net**.

Conferences

DO YOU HAVE story ideas? Do you want to get them published? The Pacific Northwest Writers Conference has the answers to these questions and more. September 21–24 at DoubleTree Hilton, Seattle, WA. Workshops, master classes, and pitching to agents and editors. For details go to **www.pnwa.org**.

GREAT LAKES Writers Festival, November 2 & 3, at Lakeland University near Sheboygan, WI. Featured writers: Marianne Leslie Chan and Clancy McGilligan. Readings, Q&As, craft workshops, and open mics. No admissions fee! For details and registration go to **www.greatlakeswritersfestival.org**.

JOIN US AT THE 25th Annual Taos Storytelling Festival from Friday, October 13, through Saturday, October 14, in beautiful Taos, NM. Storytellers include headliner: Ray Christian, *Moth* contest winner, Two Worlds (a Native American storytelling group), and Cisco Guevara. Festival includes 4 events plus the main show. Call **(575) 758-0081** FMI or **www.somostaos.org/taos-storytelling-festival/#about**.

LIT CAMP IS dedicated to supporting writers. Our fall conference (September 7–11) concentrates on the business of being a writer. Upcoming faculty for this September includes publisher and editor Cindy Spiegel, NY literary agent Reiko Davis, literary publicist Kimberly Burns, and NBCC VP Jane Ciabattari. The fall conference is held at Bell Valley Retreat Center in beautiful Mendocino County and is limited to 26 attendees. Visit our website for more information: **www.litcampwriters.org**.

Contests

$4,000 IN AWARDS. Enter *New Millennium* Writing Awards by July 31—Best Poetry: $1,000; Fiction: $1,000; Nonfiction: $1,000; Flash Fiction: $1,000. All winners are published in our anthology and online. "After seeing how many emerging writers *New Millennium* Writings has helped, I couldn't help but want to be one

JUNIPER
LITERARY PRIZES

UMass Press and the MFA for Poets & Writers at the University of Massachusetts Amherst are pleased to award two prizes in poetry, two in fiction, and one in creative nonfiction annually. All winners receive a publication contract with the University of Massachusetts Press and an honorarium of $1,000.

Enter from August 1 to September 30 at umasspress.submittable.com.

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of them. They really care about artists and give them a chance to share their talent with the world."—J. S., recent submitter. Visit **www.newmillennium writings.org**.

THE 2023 BEST Spiritual Literature Awards in Poetry, Fiction, & Nonfiction will award $500 and publication in the *Best Spiritual Literature* anthology (Orison Books) for a single work in each genre. Judges: Diamond Forde (poetry), Jacinda Townsend (fiction), Kazim Ali (nonfiction). Entry fee: $12. Submission period: May 1–August 1. Find complete details at **www.orisonbooks .com/submissions**.

2023 OPEN Country Chapbook Contest. Open to any poet. Please submit a chapbook of original poems, 20–30 pages. Submissions will be read blind. Deadline: October 1. The final 5 chapbooks will be forwarded to the contest judge, Steven Paul Alvarez. The winner will receive $500 and 10 author copies. To see our previous winners and submit, visit **www.opencountry press.org**.

THE 2023 ORISON Chapbook Prize will award $300 and publication by Orison Books for a manuscript of 20–45 pages in any literary genre (poetry, fiction, nonfiction, drama, or hybrid). Orison Books founder and editor Luke Hankins will judge. Submission period: April 1–July 1. Entry fee: $15. For complete guidelines, see **www .orisonbooks.com/ submissions**.

2024 PRESS 53 Award for Poetry. $1,000, publication, and 53 copies awarded to an unpublished collection of poems. Prizes awarded upon publication. Tom Lombardo, Press 53 Poetry Series editor, will serve as judge. Deadline: Midnight, July 31. Winner and finalists announced before November 1. Reading fee: $30. Information at **www.press53.com/ award-for-poetry**.

16TH ANNUAL Littoral Press Poetry Prize! First place: 50 letterpress-printed broadsides of the winning poem. Three honorable mentions: earlier broadsides. Judge: Jack Crimmins. Entry fee: $10 first poem; $5 each additional. Mail to **622 26th St., Richmond, CA 94804** by August 15. View complete guidelines and broadside examples at **www .littoralpress.com**.

20TH ANNUAL Gival Press Short Story Award for best previously unpublished literary story in English (standalone, not from a novel), approximately 5,000 to 15,000 words. Prize: $1,000, publication on website. Reading fee: $25 per story submitted. Deadline: August 8. Details: **www.givalpress .submittable.com** or **www.givalpress.com**. Address: **Gival Press, P.O. Box 3812, Arlington, VA 22203**.

21ST GIVAL PRESS Poetry Award for best previously unpublished original poetry collection in English of approximately 45+ pages. Prize: $1,000 and book publication. Reading fee: $20 per collection. Deadline: December 15. Details: **www.givalpress .submittable.com** or **www.givalpress .com**. Address: **Gival Press, P.O. Box 3812, Arlington, VA 22203**.

25TH ANNUAL BLUE Lynx Prize, $2,000 plus publication, is awarded for an unpublished, full-length volume of poems. Submit manuscripts and $28 reading fee to **www.lynxhouse press.submittable .com**, or **P.O. Box 96, Spokane, WA 99210**. 2022 winner, Sara Moore Wagner for *Lady Wingshot*. Recent winners include Flower Conroy, Heather Sellers, Kirsten Kaschock, Jim Daniels, Carolyne Wright, Joe Wilkins, Suzanne Lummis, and Lue Lipsitz. Judges have included Yusef Komunyakaa, Melissa Kwasny, James Tate, Christopher Buckley, Dara Wier, Dorianne Laux, and Robert Wrigley. Deadline extended to: July 15.

BAUHAN Publishing's May Sarton New Hampshire Poetry Prize Contest is

THE Vincent Brothers Review

Short Story Contest

Details:
thevincentbrothersreview.com
Deadline: 12/31/23
Theme: "Work"

First Prize: $1,000
Second Prize: $500
Third and Fourth Prize:
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33rd Annual
Jeffrey E. Smith
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$5000
per genre

FICTION
POETRY
NONFICTION

OCT 1
deadline

missourireview.com/contests/jeffrey-e-smith-editors-prize open! Now in its 13th year, the prize is for a book-length collection, $1,000, and book publication with Spring 2023 titles. Judge: Brad Crenshaw. Entry fee: $30. Submission deadline: June 30. For submission guidelines: **www.bauhanpublishing.com/may-sarton-prize** or go to **www.bauhanpublishing.submittable.com/submit**.

BIRDY POETRY Prize, by Meadowlark Press. $1,000 cash prize, publication, and 50 copies. Submit 1 full-length poetry book manuscript (55–150 pages). Entry fee: $25. Submissions open: September 1 to December 1. Learn more: **www.birdypoetryprize.com**.

CODHILL PRESS Pauline Uchmanowicz Poetry Award: $1,000 plus 25 copies. Distribution by SUNY Press. Deadline: December 30. Submit book-length manuscript (48–72 pages), acknowledgements, table of contents, and cover page (name, address, phone, e-mail) to: **www.codhillpoetryaward.submittable.com/submit**. $30 entry fee. For complete guidelines: **www.codhill.com**.

COMSTOCK REVIEW Jessie Bryce Niles Chapbook Contest: Top prize: $1,000 and 50 author's copies. Entrants receive copy of winning chapbook, $30 fee. Manuscripts 25–34 pages accepted August 1–October 31. Check website for complete rules, which must be followed. Kathleen Bryce Niles-Overton, judge. Use Submittable (online fee extra) or mail. ***Comstock Review*** **Chapbook Contest, 4956 St. John Dr., Syracuse, NY 13215**. Website: **www.comstockreview.org**; **www.facebook.com/pages/Comstock-Review/186488898068352?ref=ts-219-**.

CONGRATULATIONS to the 2023 LANDO grant awardees: Molly O'Toole, Benjamin Mauk, Summer Awad, Vanessa Hua, Seth Berkman, and Lauren Markham. Sponsored in collaboration with the de Groot Foundation, the LANDO grants are for writers exploring immigration, migration, or the refugee experience. Meet the 2023 awardees and learn more at: **www.degrootfoundation.org**.

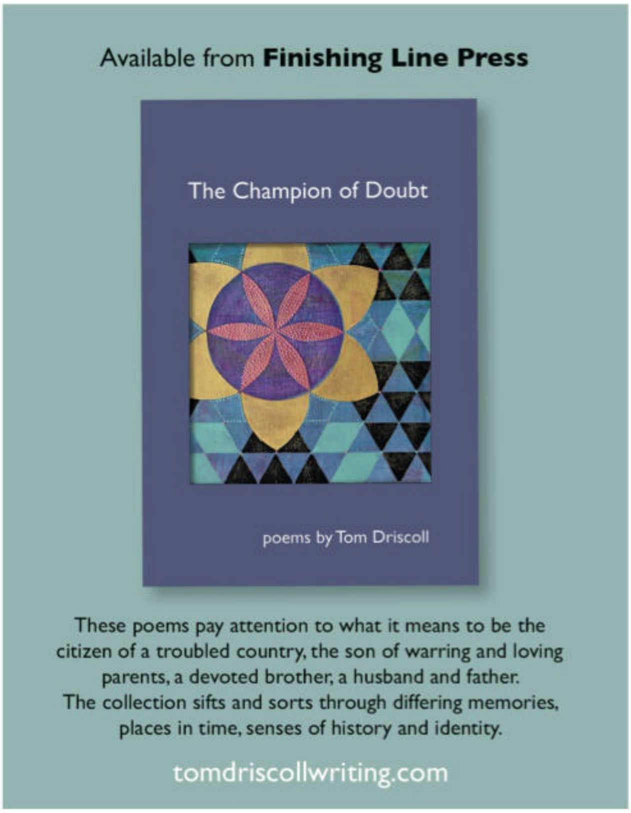
COWLES OPEN Poetry Book Prize. $2,000, publication/distribution of full-length poetry manuscript, 30 copies for author. Color cover, 48 to 100 pages, $25 reading fee. Deadline: November 1. Guidelines at **www.semopress.com/events/cowles-prize**. Submit through our Submittable account.

THE DE GROOT Foundation has announced the 2023 Courage to Write and Writer of Note grant awardees. Congratulations to these dedicated and inspiring writers. To meet the 2023 awardees and learn about their work, go to **www.degrootfoundation.org**. Applications for the 2024 grants for writers program opens January 2024.

EVENT MAGAZINE'S Nonfiction Contest: $3,000 in prizes, plus publication. Enter by October 15. We encourage writers from diverse backgrounds and experience levels to explore the creative nonfiction form and submit their work. 5,000-word limit. For full contest details, visit **www.eventmagazine.ca/contest-nf**.

FISCHER PRIZE: $1,000, five $250 finalist prizes. Open to all styles, all poets. Cantor Prize: $500, two $100 finalist prizes. Open to Colorado poets and any poet writing about Colorado. Winners and finalists eligible for monthly virtual reading series, Bardic Trails, $100 honorarium. Deadline: August 31 yearly. Info at: **www.tellurideinstitute.org/talking-gourds**.

THE FRANCINE Ringold Awards for New Writers. Prizes of $500 and publication for fiction and poetry from *Nimrod International Journal*. Open only to emerging writers with no more than 2 previous publication credits in their genre. For poetry, submit up to 5 pages; for fiction, 1 short story, 5,000 words maximum. Open internationally. Multiple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entries accepted. Entry fee: $12, includes the spring issue of *Nimrod*. Deadline: July 15. For complete guidelines: **nimrod@utulsa.edu** or **www.artsandsciences.utulsa.edu/nimrod**.

HEART POETRY Award: $500, publication in *HEART* 18. $10 covers 3 unpublished poems, reserves your copy of *HEART* 18. Entries considered for future publication. Visit website for featured writers, style, guidelines, judge bio. Deadline: Postmark August 31. Submit, pay online: **www.nostalgiapress.com** or mail: **Nostalgia Press, 115 Randazzo Dr., Elloree, SC 29047**.

I-70 REVIEW announces the winner of the Bill Hickok Humor Award for Poetry for 2023. Christopher Buckley chose Laurie Janes's poem "What Physicists Say" to receive the prize of $1,000. Submissions for 2024 start on January 1 through February 28. Poets working full- or part-time for any K-12 school, public or private, are encouraged to submit a full-length manuscript for the Michael Dryden Poetry Prize. Publication, $500, and 20 author copies. Your poems need not focus on schools or teaching. Nan Cohen is the final judge. For details visit **www.gunpowderpress.com**.

THE INAUGURAL *Willow Springs Magazine* Surrealist Poetry Prize, $1,000 and publication in *Willow Springs Magazine*, is awarded for a surrealist poem. Christopher Howell will be the final judge. Submit up to 3 poems for a $15 entry fee. The deadline is September 1. Visit our website for guidelines: **www.inside.ewu.edu/willowspringsmagazine/surreal-prize**.

"PRIME 53 POEM" Summer Challenge. Free entry. Top 4 poems, selected by the editors of Press 53 and *Prime Number Magazine*, will be published in Issue 241 of *Prime Number Magazine*, September 1. Opens June 1, closes July 31. Poem must follow the "Prime 53 Poem" form explained at **www.press53.com/prime-53-poem-summer-challenge**.

THE PRIME NUMBER Magazine Flash Fiction Prize is open for entries June 1 to July 31. Open to writers around the world! Reading fee $11 US, 751-word limit. Top 3 stories awarded $251, $151, $53 respectively, plus publication. Enter online via Submittable. Get all information at **www.press53.com/flash-fiction-contest**.

RED WHEELBARROW Poetry Prize 2023: Ellen Bass final judge. $1,000 for first place and a letterpress broadside, $500 for second, $250 for third. Top 5 published in *Red Wheelbarrow Literary Magazine*. Submit up to 3 original unpublished poems. $15 entry fee. Deadline: July 31. For complete guidelines, see **http://redwheelbarrow.submittable.com**.

RHINO WILL OPEN August 1–September 30 for submissions for its annual Founders' Prize Poetry Contest. Guest judge for the 2024 Founders' Prize is Rodney Gomez. Founders info: The entry fee is $15 per submission of up to 5 poems; first prize of $500 and 2 runners-up prizes of $100 each. Winners will also be nominated for a Pushcart Prize. All submissions are also considered for publication in *RHINO*'s 2024 issue, and for our $500 Editors' Prize. Upon publication: Accepted poets will receive 1 copy of the issue featuring their poem, and the opportunity to purchase additional copies at a discount ($7 + shipping). Accepted poems will be published on the *RHINO* website at least 1 year after print publication. More info at **www.rhinopoetry.org**.

RIVER TEETH Literary Nonfiction Book Prize (August 1–October 31): $1,000 and publication with University of New Mexico Press. Lacy M. Johnson will judge. Submissions to *River Teeth* (narrative nonfiction) and *Beautiful Things* (micro-essays) are open September 1–December 1. Read complete guidelines for all submissions at **www.riverteethjournal.com**.

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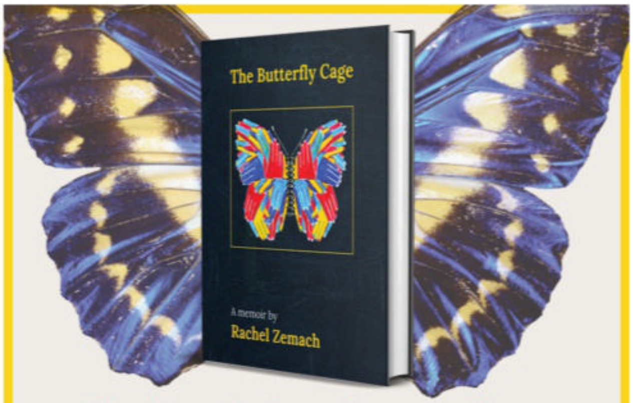

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SENECA REVIEW accepts submissions for the Deborah Tall Lyric Essay Book Prize. $2,000 prize, book publication, HWS reading. Judge: Wendy S. Walters. Lyric essay includes cross-genre and hybrid work. A group of related pieces or a single work. 48–120 pages. Submissions: June 1 to August 1. Website: **www.hws.edu/offices/senecareview/bookprize.aspx**.

TERRAIN.ORG, THE award-winning online literary journal of place, climate, and justice, 14th Annual Contest in Poetry, Nonfiction, and Fiction. Judges—poetry: Ross Gay; nonfiction: Toni Jensen; fiction: Talia Laksmi Kolluri. All submissions considered for publication. $20/entry. $1,000 prize/genre, $200 for finalists. Deadline: September 4 (Labor Day). Submit and pay online. Full guidelines at **www.terrain.org/contest**.

TEXAS TECH University Press—the Iron Horse Prize for a First Book of Collected Prose. Deadline: August 15. A prize of $1,000 and publication by Texas Tech University Press is given annually for a first book of collected prose. Manuscripts may be submitted between June 15 and August 15 with an entry fee of $15 (free day on July 15). Visit the website for complete guidelines. Cash prize: $1,000. Genre: Fiction, Creative Nonfiction. Entry fee: $15. E-mail address: **travis.snyder@ttu.edu**. Website: **www.ironhorsereview.com/ihlrbookprize**.

TOM HOWARD/ Margaret Reid Poetry Contest. 21st year. Top prize for a poem in any style: $3,000. Top prize for a poem that rhymes or has a traditional style: $3,000. Total prizes: $9,000. Co-sponsor: *Duotrope*. Winning entries published online. Fee: $22 per submission of 1–3 poems. Length limit: 250 lines per poem. Both published and unpublished work accepted. Submit by September 30. Enter at: **www.winningwriters.com/poetrypw2307**.

WINNERS OF Choeofpleirn Press book contests include Amy Lerman's poetry chapbook *Orbital Debris* (2022) and Jacquelyn Shah's nonfiction book *Limited Engagement* (2023). Finalists include Fran Schumer's poetry chapbook *Weight* (2022) and Henry Lansing Woodward's nonfiction book *Code Three* (2023). See **www.choeofpleirnpress.com** for submission details.

Publications

DEBUT NOVEL by writer Jodi Angel. In *Biggest Little Girl*, 14-year-old Joey has run away from home, but at a truck stop just 30 miles from home she meets Jerry, who buys her a hamburger and offers her a job in Reno—making deliveries…This is a survival story. Paperback and e-book: Madville Publishing, **www.madvillepublishing.com/product/biggest-little-girl**.

Rentals/ Retreats

MASS MOCA Writing Through Art Poetry Retreat: October 12–15 in the Berkshires. Generative, immersive workshops in museum galleries explore exciting ways that art can open the imagination, allowing access to memories, emotions, and observations, while experimenting with new forms of creative expression. Emerging and experienced poets welcome. Website: **www.janfreeman.net/workshops-readings**; e-mail: **janfreemanpoetry@gmail.com**.

NURTURE YOUR creativity at the Hudson Valley Story Cottage, located on 16 wooded acres, 75 miles north of Manhattan. 1,000 square feet open floorplan, 1-bedroom cottage with full kitchen, writing nook and Wi-Fi. See **www.thehudsonvalleystorycottage.com** for more information or contact **thehudsonvalleystorycottage@gmail.com**.

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WRITE BY THE River. Located in Three Rivers, CA, at the base of the Sequoia National Forest, this peaceful, private, comfortable retreat sits on the banks of the Kaweah River surrounded by mature oak and sycamore trees. For images and details: **www.sequoiavacationrentals.com/hidden-gem---4-ppl.html**. When inquiring, use Write by the River as the subject line.

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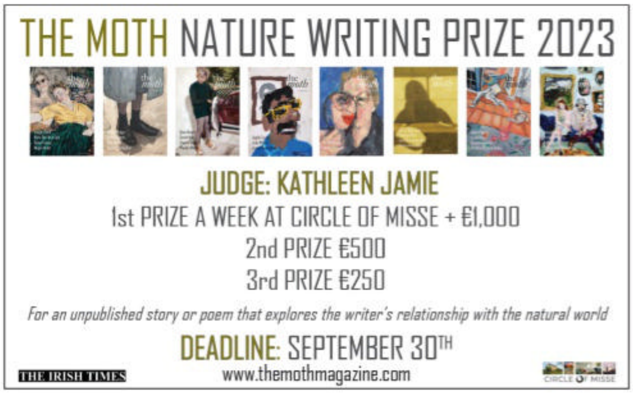
THE INAUGURAL Heller Creative Writer's Residency in Colorado Springs is open for application. The Pueblo Revival-style guest house sits on 34 acres of pristine Colorado landscape and serves as tranquil workspace for a 1-week-long residency of writing, teaching, and readings. Featured writer to receive honorarium, room/board, and travel compensation. Visit: **www.heller.uccs.edu/creativewriting**.

PROSPECT STREET Writers House, located in the southwestern Vermont village of North Bennington. Prospect Street provides both tranquility and conviviality to writers of all genres at every stage of their writing life. The recently renovated Victorian has 12 bedrooms configured in 3 suites of 4 bedrooms, 8 with en suite bath. The first floor is on grade and contains a bedroom that meets ADA accessibility requirements. All guests meet for a home-cooked evening meal; breakfast and lunch are up to the individual. A writer's greatest resource being other writers, the congenial atmosphere at Prospect Street can be conducive to making lifelong friendships as well as professional contacts. One- and 2-week stays are available throughout the year. Consult **www.prospectstreet.org** for submission details, calendar, pricing, and fellowships. Any questions, reach out to Gary Clark at **gclark@prospectstreet.org**.

TRAVIS BOGARD Artist in Residence Program provides a working retreat for fellows whose work focuses on the performing arts: Playwriting, directing, scene design, or scholarly research and writing. Deadline for applications for 2023 fellowships: November 15. Early applications accepted. Sponsored by the Eugene O'Neill Foundation, Tao House, Danville, CA. Website: **www.eugeneoneill.org/artist-in-residence-program**.

Resources

CREATIVE WRITING Insights is an MFA-level online + LIVE in-person creative writing program at a fraction of the cost. We help writers go from inconsistency, frustration, and confusion to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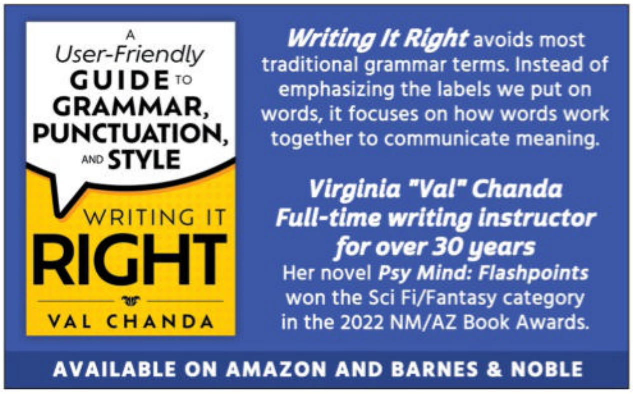
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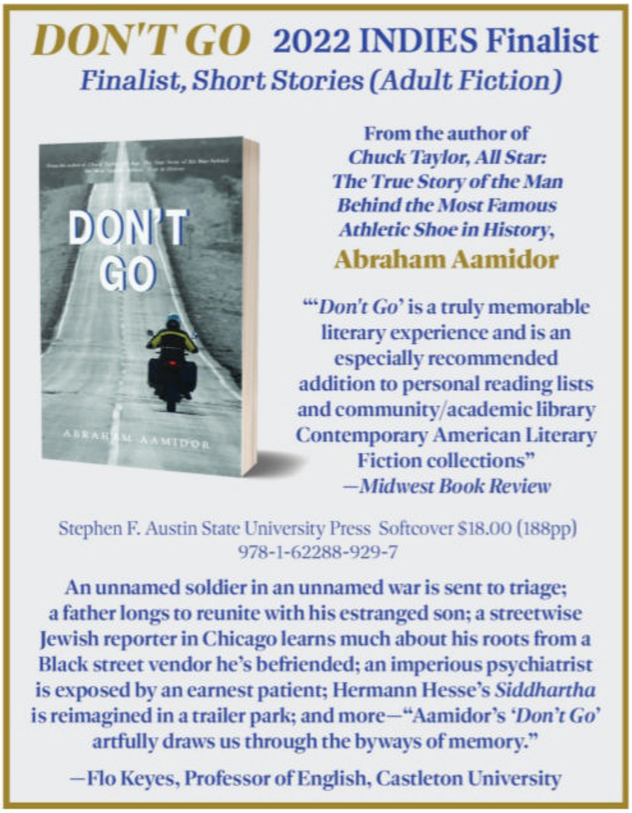
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Services

2023: TWO SYLVIAS' Weekly Muse has been called "the best new tool for poets!" Every Sunday, receive poetry prompts, writing exercises, submission opportunities, and #ProTips on publishing, and more to ignite your poetry writing and publishing journey. Plus, now enjoy free Zoom poetry classes and salons with Pulitzer Prize winner Diane Seuss & *NY Times* bestselling Author Maggie Smith with your paid-subscription. Don't miss this chance to transform your poetry life! Become a paid-subscriber now: **www.twosylviaspress.substack.com/subscribe**.

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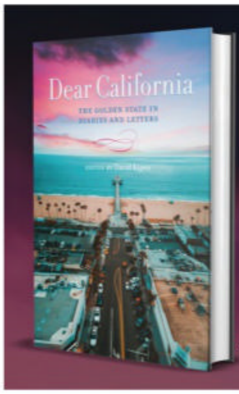

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Evi Wald and the Black Forest (Sticky Ones #4)
by M. Kate Allen

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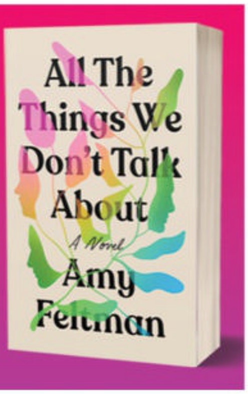

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Gala Celebrates Writers' Superpowers

Terry Finley thanks gala donors for their support.

From left: LeVar Burton, Reyna Grande, Colin Channer, and Jennifer Hershey.

Esther Cajahuaringa (_center_) and Kandace Coston, recipients of publishing internships funded by Celeste Ng, accept the Barnes & Noble Writers for Writers Award on Ng's behalf.

Author Jodi Picoult presents the Editor's Award to Jennifer Hershey.

MARGARITA CORPORAN

"Although this has turned out to be my dream job, eight-year-old me might have said I wanted to be an explorer, or maybe a doctor. I mean, doctors *save peoples' lives*—what job contributes more to the world? But now I know that authors save lives too," said Jennifer Hershey, senior vice president, publisher, and editor in chief of Ballantine Books, at the Poets & Writers gala, "In Celebration of Writers," which took place on March 27 in New York City. "To be the person who stands at the author's side and works to amplify those lifesaving and life-changing voices is a precious gift." Hershey was among the evening's honorees, receiving the 2023 Editor's Award. Under the inspired leadership of Books-A-Million CEO and gala chair Terry Finley, the event raised $1,067,000 to support Poets & Writers' services for creative writers nationwide.

In addition to Hershey, Colin Channer, Reyna Grande, and Celeste Ng were each honored with the Barnes & Noble Writers for Writers Award, which recognizes a writer who has given generously to other writers or to the broader literary community. In unique and creative ways these authors have advocated for increased representation within the writing community and across the publishing industry.

Touching on both the celebratory and serious aspects of the event, host LeVar Burton brought the audience together in song as he led a joyous rendition of the theme song from *Reading Rainbow*—the award-winning public television series for which he served as longtime host—and also emphasized the crucial role books play in the lives of readers at a time when book-banning has reached an alarming pitch. Hershey sounded similar notes in her remarks: "The empathy and inspiration that authors pour into the world every day is a miracle. I've worked with the incomparable Isabel Allende on a novel that allows readers to imagine what it is like to be a refugee persecuted by the country they once saw as a haven. I've worked with Daoud Hari, who escaped Sudan when his entire village was slaughtered but faced his terror to return as a translator, so journalists could report on the genocide." Hershey, who has edited a wide variety of books across genres, also commented: "I'm so proud of novels that make lives better simply by letting someone escape for an hour when life is too much…. To make someone laugh when they haven't in a long time—or feel hopeful about the possibility of love when they feel unloved—it's a superpower."

Funds raised will enable Poets & Writers to provide broad access to information about publishing and help writers from all backgrounds build community, navigate the literary marketplace, and advance their careers.

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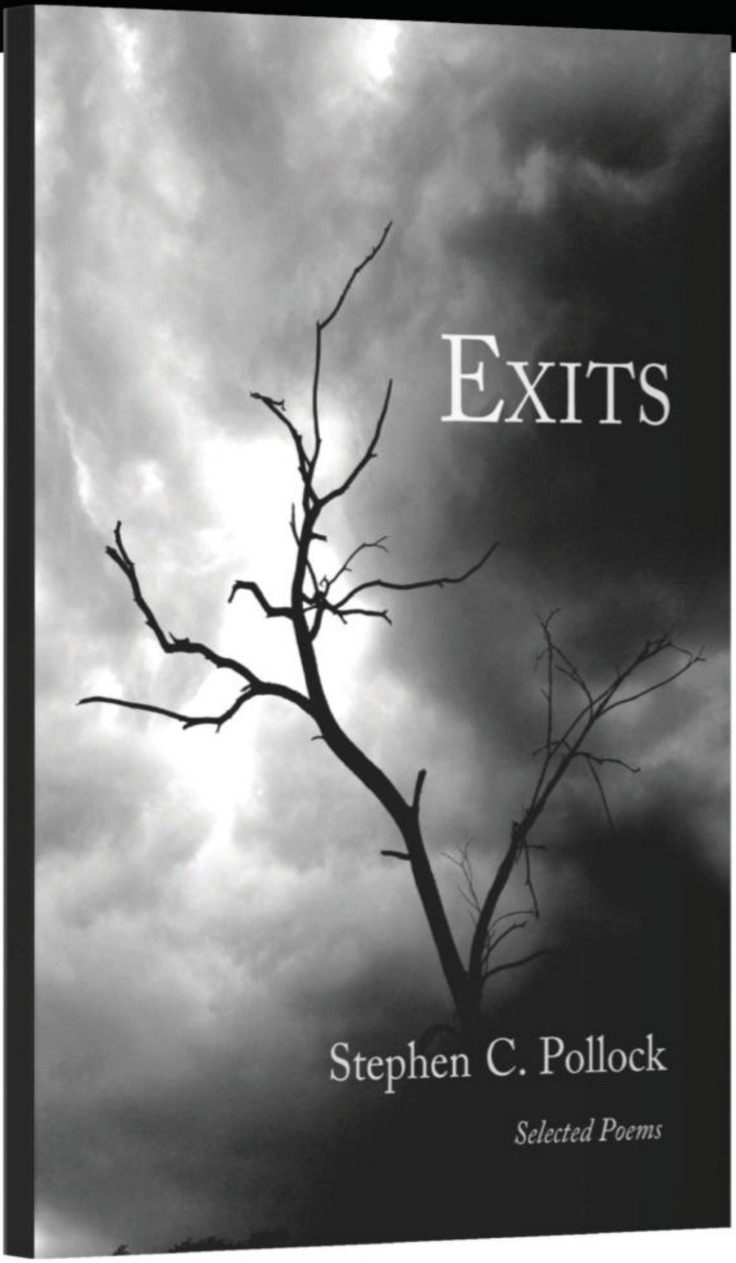

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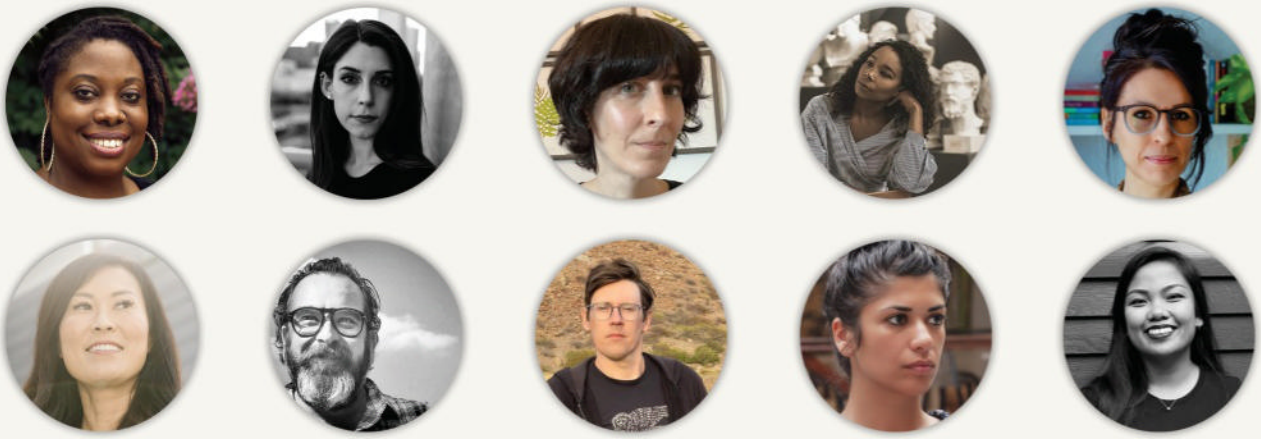

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To learn more about these writers and their projects go to: **www.degrootfoundation.org.** Applications for the 2024 COURAGE to WRITE grants open in January 2024.